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CORNEL: NEPOS.

Apud effigiem antiquam curiæ senatûs veronensi superpositam.

London, Published March 10, 1795, by J. Johnson, St.ᵗ Paul's Church Yard.

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THE

POEMS

OF

CAIUS VALERIUS

CATULLUS,

IN ENGLISH VERSE:

WITH THE LATIN TEXT REVISED, AND CLASSICAL NOTES.

PREFIXED ARE ENGRAVINGS OF

CATULLUS, AND HIS FRIEND CORNELIUS NEPOS.

IN TWO VOLUMES.

Ut pictura, poesis: erit quæ, si propiùs stes,
Te capiat magis; et quædam, si longiùs abstes:
Hæc amat obscurum; volet hæc sub luce videri——
HORAT. *Art. Poet.*

George Frederic Nott, ed. & trans.

VOL. II.

LONDON:
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MDCC XCV.

CATULLUS.

C. VALERII CATULLI

AD

CORNELIUM NEPOTEM

CARMINA.

DE NUPTIIS PELEI ET THETIDOS. LXI.

PELIACO quondam prognatæ vertice pinus
Dicuntur liquidas Neptuni nâsse per undas

LXI.

Our bard intending to celebrate the marriage of Peleus and Thetis in this poem, which has therefore by some been accounted an epithalamium, though wrongfully, as it wants the chorus of virgins, ingeniously introduces the subject by an elegant mention of the famous story of the Argonauts: hence many of the older editors style the piece *Argonautica*, after the manner of Orpheus. Catullus, describing the nuptial bed, takes occasion to recount the story of Theseus and Ariadne, in a beautiful, though long episode, which takes up more than one half of the poem. This, in my opinion, is its only fault, yet a glorious one, for their loves are admirably told. Lastly, the poet, resuming his subject, brings in the Fates chaunting a kind of hymeneal congratulatory song; which imagery has an admirable, and striking effect. Achilles Statius informs us, that the scholiast of Lycophron asserts, that Catullus composed this *Carmen* in imitation of Hesiod, and of Agamestor the Pharsalian, who is said to have written the first epithalamium on Peleus and Thetis; but Vossius, not unreasonably, conjectures, that our bard has copied this, as well as the 59th *Carmen*, from Sappho, in whose writings he took delight; witness his translation of her little Ode, preserved to us by Longinus; for that the Lesbian Muse did compose a book of *epithalamia* is certain, from the testimony of Dionysius Halicarnasseus, and also of Servius.

Peliaco.

THE

POEMS

OF

C. VALERIUS CATULLUS,

DEDICATED TO

CORNELIUS NEPOS.

ON THE NUPTIALS OF PELEUS, AND THETIS. LXI.

WHEN Argos' sons, the golden fleece to gain
That hung in Colchis, dar'd the briny main
In a swift vessel, and, the azure sea
Cleaving with oars, urg'd on their rapid way;
Then the tall pines, that grew on Pelion's steep,
First learn'd to float along the watery deep,

Peliaco.] Beneath the mountain Pelion, in Thessaly, the first ship is said to have been built, which was the Argo; according to Cicero, *Q. Tuscul. Lib.* 1. it certainly had its name from carrying the *Argonautæ*, though various other reasons have been assigned. See Pliny, *Cap.* 8. *Lib.* 4. and Diodorus, *Cap.* 4. *Lib.* 4.

Pinus.] The pine was ever esteemed excellent in ship-building, more particularly for the masts. Thus Virgil:

Dant utile lignum
Navigiis pinus. VIRG. *Georg.* 2.

They yield the pine, for ships a useful wood.

But the generality of the Greek poets say, that the Argo was built of the oaks of Dodona, which whispered the oracles of Jove. Hence it was named, by Lycophron, *in Cassand.* την λάληθρον νίαν; and Valerius Flaccus, in like manner, calls it *fatidicam ratem.*

Phasidos ad fluctus, et fines Æetæos:
Cùm lecti juvenes, Argivæ robora pubis,
Auratam optantes Colchis avertere pellem,
Ausi sunt vada salsa citâ decurrere puppi,
Cærula verrentes abiegnis æquora palmis:
Diva quibus retinens in summis urbibus arces
Ipsa levi fecit volitantem flamine currum,
Pinea conjungens inflexæ texta carinæ.
Illa rudem cursu prima imbuit Amphitriten:
Quæ simul ac rostro ventosum proscidit æquor,

Phasidos ad fluctus, &c.] The Phasis was a river, running from the mountains of Armenia to the Euxine sea; it bathed the southern part of the Asiatic region Colchis, where reigned Æétes, father of Medea who fell in love with Jason son of Æson, when he came thither with forty-nine Argive youths, in his ship Argo, to bring away the golden fleece: he obtained it by her magic, that lulled to sleep the monsters which guarded it. The celebrated Argonautic poem of Apollonius Rhodius must here occur to every classic reader; and the admirable modern tragedy, written on this subject by the ingenious Mr. Glover, is well known.

Pellem.] This celebrated golden fleece was the hide of a ram given to Phryxus, son of Athamas the Bœotian by his mother Nephele; she dying, Athamas married Ino, who bore a hatred to Phryxus; he and his sister Helle, fearing the malice of their step-mother, got upon this ram to swim to Colchis, and gain the protection of Æétes; Helle, passing the Hellespont, was drowned, hence the name of that sea; but Phryxus arrived safe, who therefore sacrificed his ram to Jupiter or Mars; and they placed it among the constellations. See Ovid, *Metam.* 7. The hide was hung up in a grove sacred to these deities, and guarded by brazen-footed bulls who breathed fire, and by a fierce dragon. The story may be found more fully in Apollonius Rhodius, and Diodorus Siculus,

Far as where Phasis rolls its copious waves,
And the wide realms of old Æétes laves:
Th' inventive Goddess, whose imperial throne
From the proud citadel o'erlooks the town,
First bade the ship each varying blast obey,
And curv'd to floating hulks th' obedient tree;
Fair Amphytrite's crystal bosom taught
To bear the work her magic hands had wrought:
Scarce its swift prow through the cleav'd ocean flew;
And, vext with oars, the billows whiter grew;

Siculus, among the Greeks; or in Ovid, and Valerius Flaccus, among the Latins; it is recorded also by a variety of ancient poets.

Diva quibus retinens, &c.] The citadels of towns, forming their chief defence, were more particularly under the tutelage of Pallas, to whom they were all consecrated; she being a martial deity. Thus Virgil:

Pallas quas condidit arces
Ipsa colat: VIRG. *Ecl.* 2.
Let Pallas dwell in citadels she builds.

Ipsa levi facit, &c.] Minerva was said to have invented navigation, and constructed the first ship Argo, which our poet elegantly calls *volitantem currum*; supposing that a name was not yet found for this new piece of mechanism, the nearest resemblance to which was a chariot. Thus Lucretius:

Inde lacessitum primo mare, cum rudis Argos
Miscuit ignotas temerato littore gentes.
LUCRET. *Lib.* 6.

Rostro.] Piseus, according to Pliny, first designed the *rostrum*, stem, or beak of a ship; so called from its resemblance to a bird's beak.

Tortáque remigio spumis incanuit unda,
Emersere feri candenti è gurgite vultus
Æquoreæ monstrum Nereïdes admirantes:
Illâque atque aliâ viderunt luce marinas
Mortales oculi nudato corpore Nymphas,
Nutricum tenus exstantes è gurgite cano.
Tum Thetidis Peleus incensus fertur amore,
Tum Thetis humanos non despexit hymenæos,
Tum Thetidi pater ipse jugandum Pelea sensit.
O nimis optato seclorum tempore nati
Heroes, salvete, deûm genus; ô bona mater!
Vos ego sæpè meo vos carmine compellabo:
Téque adeò eximiè tedis felicibus aucte
Thessaliæ columen Peleu, quoi Jupiter ipse,

Nereïdes.] These daughters of Nereus and Doris, usually concealed in their watery abodes, rising to see the floating wonder during several days, is a classic piece of machinery happily introduced. Apollonius, in like manner, assembles the gods and nymphs of Pelion to behold the Argo:

Πάντες ευ οὐρανόθεν λεδυσονθευὶ ἥματι κείνῳ
Νῆα, &c.

Nutricum tenus.] An elegant expression. Aldus's edition has *Jam crurum tenus*, which is the reading of Achilles Statius.

Tum Thetidis Peleus, &c.] Thetis was descended from Tethys, the daughter of Cœlus and Terra, sister and wife of Oceanus, who had by her the Nereid Doris, she married Nereus; and from them sprang Thetis, Catullus's heroine, who espoused Peleus son of Æacus and Ægina, grandson of Jupiter, and father of Achilles. Vossius

Than rose the Nereids from the foamy tide,
To see this wonder o'er their dwellings ride:
Daily th' enormous structure they beheld,
To mortal eyes their naked frames reveal'd;
And full to view, emerging from the flood,
Their swelling breasts and shapes half-human stood:
For Thetis then, 'tis said, young Peleus burn'd;
His mortal flame fond Thetis then return'd;
Then too her sire consented they should wed,
Convinc'd that Peleus well deserv'd the maid.

Hail, Argive heroes, born in happier days!
Hail, bark maternal, thou shalt share my praise!
Oft I'll invoke ye; oft invoke e'en thee,
O Peleus, bulwark of great Thessaly!
Peleus, thrice blest in wedlock's sacred ties!
Peleus, to whom the thund'rer of the skies,

Vossius here observes, that the date of this marriage does not correspond with historical relations. Some say, that Peleus could not have married Thetis till after the expedition of the Argonauts, for he was one of them; others, that he married her before; for Valerius Flaccus relates the story of Thetis's bed being painted, by way of ornament, in the ship Argo.

ô bona mater!] The ship Argo was so called, from containing the *Argonautæ*, as it were, in her womb, or body. MURETUS.

Quoi Jupiter ipse.] Jove was enamoured with Thetis; but it was predicted by Proteus, that a hero should spring from their embraces, who might rise superior to Jupiter, and usurp the em-

Ipse suos divûm genitor concessit amores.
Téne Thetis tenuit pulcherrima Neptunine?
Téne suam Tethys concessit ducere neptem?
Oceanúsque, mari totum qui amplectitur orbem?
Quæ simul optatæ finito tempore luces
Advenere, domum conventu tota frequentat
Thessalia; oppletur lætanti regia cœtu:
Dona ferunt: præ se declarant gaudia vultu.
Deseritur Scyros; linquunt Phthiotica Tempe,

pire of the skies; the god therefore prudently conquered his passion, and consented to Peleus marrying her. See the story in Apollodorus. To this purpose likewise Ovid:

Nempe senex Thetidi Protheus prædixerat udæ;
Concipe, mater eris juvenis, qui fortibus armis
Acta patris vincet, majorque vocabitur illo.
Ergo ne quidquam mundus Jove majus haberet:
Quamvis haud tepidos sub pectore senserat ignes
Jupiter, æquoreæ Thetidis connubia fugit,
Inque sua Æaciden succedere vota nepotem
Jussit, et amplexus in virginis ire marinæ.

OVID. *Metam.* II.

For Proteus thus to virgin Thetis said;
" Fair Goddess of the waves, consent to wed,
" And take some sprightly lover to your bed!
" A son you'll have, the terror of the field,
" To whom in fame and pow'r his sire shall yield."
Jove, who ador'd the nymph with boundless love,
Did from his breast the dang'rous flame remove:
He knew the Fates; nor car'd to raise up one,
Whose fame and greatness should eclipse his own:
On happy Peleus he bestow'd her charms,
And bless'd his grandson in the Goddess' arms.

CROXALL.

Pulcherrima

Immortal Jove, indulgently transferr'd
The beauteous object that himself ador'd!
Does Thetis, fairest of those nymphs in charms
From Neptune sprung, now fold thee in her arms?
Does friendly Tethys, and old Ocean too,
Who girds this globe, on thee their child bestow?

At length love's long-expected hours are come,
All Thessaly frequents thy blissful home:
See, drest in smiles, what joyous numbers wait
With costly gifts, and throng thy palace gate!
See, in Pharsalus how the crowds prevail,
Forsaking Scyros, Phthian Tempe's vale,

Pulcherrima Neptunine.] In like manner Theocritus, and Callimachus; ὠκεανίνη. Similar too is the expression of Virgil: *Nerine Galatea.*

Lætanti regia cœtu.] Thus likewise the poet Statius, *Thebaid.*

Diffuderat Argos
Expectata dies, læto regalia cœtu
Atria complentur.

Scyros.] An island in the Ægean sea near the Thessalian shore, formerly called Phœnice, where some contend that Homer was buried. See Strabo, *Lib.* 9. and Pliny, *Lib.* 4.

Phthiotica Tempe.] Tempe, so famous in poetry, the richest spot in all Thessaly, surrounded by thick forests, and bathed by the river Peneus, is called Phthiotica, from Phthia, a neighbouring town.

Grajugenasque

Grajugenasque domos, ac mœnia Larissæa:
Pharsalum coëunt, Pharsalia tecta frequentant.
Rura colit nemo; mollescunt colla juvencis;
Non humilis curvis purgatur vinea rastris;
Non glebam prono convellit vomere taurus;
Non falx attenuat frondatorum arboris umbram;
Squalida desertis robigo infertur aratris.
Ipsius at sedes, quacunque opulenta recessit
Regia, fulgenti splendent auro, atque argento:
Candet ebur soliis; collucent pocula mensis:
Tota domus gaudet regali splendida gazâ.
Pulvinar verò divæ geniale locatur
Sedibus in mediis, Indo quod dente politum
Tincta tegit roseo conchylis purpura fuco.
Hæc vestis priscis hominum variata figuris,
Heroum mirâ virtutes indicat arte.

Grajugenasque, &c.] Scaliger would read *Grajugenumque*, others *Gravinonisque*, *Graninonisque*, *Critonisque*, and *Gritonisque*. So for *Larissæa* many editions have *Alacrissa*, *Alacrissæa*, and some *Nicenis alarissa*.

Pharsalum.] The capital town of Pharsalia, bathed by the river Enipeus; here the palace of Peleus stood. See Strabo, *Lib.* 8. and 9. In Pharsalia was fought the famous battle between Cæsar and Pompey. See Lucan. The poetically descriptive lines that follow are very similar to some in Virgil, *Ecl.* 4.

Pulvinar.] Though this word properly signifies a bolster, or small cushion, on which the Romans placed their sacred images; yet it often, as in this passage, implies the whole nuptial bed; upon which

Each Grecian city, and Larissa's wall!
Pharsalia's dwellings now assemble all!
No hind now cultures the neglected soil,
With neck relax'd the steer foregoes its toil,
No rake now weeds the vineyard's humble bough,
No bullock drags o'er furrow'd glebe the plough,
No hook molests the too luxuriant shade,
And with corroding rust the share's o'erspread.

What princely wealth round Peleus we behold!
In bright profusion silver vies with gold;
What iv'ry seats! what goblets deck the board!
All, all proclaims the splendour of its lord!

Full in the center of the mansion plac'd,
Is seen that genial bed the goddess grac'd;
That bed the murex stains with blushing dye,
And rich inlaid with Indian ivory;
On whose gay covering, wrought with art, are told
Valour's bright deeds, and heroes fam'd of old!

which see Hieronym. *in Epist. ad Demetriad.* it was covered with a quilt, as the bed of our times, which in the present instance was purple.

Conchylis.] Every classic reader is acquainted with the *murex*, a shell-fish whose juice yields a purple dye. Vossius has a note of some pages upon this. See Pliny, *Cap.* 36. *Lib.* 9.

Namque

Namque fluentisono prospectans litore Diæ
Thesea cedentem celeri cum classe tuetur
Indomitos in corde gerens Ariadna furores:
Necdum etiam seseque sui tum creddidit esse;
Utpote fallaci quæ tum primùm excita somno
Desertam in solâ miseram se cernit arenâ.
Immemor at juvenis fugiens pellit vada remis,
Irrita ventosæ linquens promissa procellæ.
Quem procul ex algâ mœstis Minoïs ocellis,
Saxea ut effigies bacchantis prospicit Evœ,
Prospicit, et magnis curarum fluctuat undis;
Non flavo retinens subtilem vertice mitram,
Non contecta levi velatum pectus amictu,
Non tereti strophio luctantes vincta papillas:

Namque fluentisono, &c.] Here begins the much-admired episode of Theseus and Ariadne: Theseus returning home to Athens from Crete, where he had slain the Minotaur, by the assistance of Ariadne king Minos' daughter, whom he had seduced; she followed him as far as the island of Naxos, one of the Ægean Cyclades, when he ungratefully left her as she was asleep. Bacchus happening to land at Naxos, returning from his Indian expedition, saw with pity the forsaken fair, married her, and presented her with a diadem, which was afterwards converted into a constellation, called *Gnosia corona*. See her story more at length in Hyginus, *Fab.* 42 and 43.

Evæ.] An exclamation used by the Bacchanalians in their frantic ceremonies. Ovid, in his beautiful epistle of Ariadne to Theseus, has some lines to this purpose:

Aut ego diffusis erravi sola capillis,
Qualis ob Ogygio concita Baccha Deo.
Aut mare prospiciens in saxo frigida sedi;
Quamque lapis sedes, tam lapis ipsa fui.

The

There Ariadne, rack'd with am'rous pains,
On Naxos' billow-beaten shore complains;
And eyes the rapid bark, that bears away
Her perjur'd Theseus o'er the distant sea:
Tho' golden sleep no more her sense deceives,
She scarce the horror of the scene believes;
Scarce thinks herself the wretch which now she stands,
A hapless wretch, forsook in desert lands!
See, sped with oars, the youth regardless goes;
And the wild winds disperse his faithless vows!
While Minos' daughter views his flight from far,
And bathes the reedy strand with many a tear:
Now like a frantick bacchanal she raves,
And her fond soul is toss'd on sorrow's waves!
No slender fillet binds her yellow head,
No shadowing veil is o'er her bosom spread,
No modest zone confines its tumid pride,
Or longer strives its struggling charms to hide;

The lonely beach, with streaming hair, I trod,
Like a mad priestess of th' Ogygian god;
Or from some rock survey'd the foamy sea,
While cold and senseless as that rock I lay.

Mitram.] The *mitra* was a band, worn by women round the hair. Suidas calls such ornaments μίτρας, which, he says, were generally purple; they were in use more particularly among the Lydians, and Phrygians. See Servius, *Æn.* 4.

Strophio luctantes, &c.] The *strophium* was a broad belt girding, and confining the breasts half way. Isidorus, *Cap.* 33. *Lib.*

Omnia quæ toto delapsa è corpore passim
Ipsius ante pedes fluctus salis allidebat.
Sed neque tum mitræ, neque tum fluitantis amictûs
Illa vicem curans, toto ex te pectore, Theseu,
Toto animo, totâ prodebat perdita mente.
Ah misera! assiduis quam luctibus externavit
Spinosas Erycina serens in pectore curas.
Illâ tempestate ferox, et tempore Theseus
Egressus curvis è litoribus Piræi,
Attigit injusti regis Gortynia tecta.
Nam perhibent olim crudeli peste coactam
Androgeoneæ pœnas exsolvere cædis,

Lib. 19. tells us, it was often of gold studded with gems. Thus Nonius Marcellus upon the *strophium: Fascia brevis est quæ virginalem tumorem cohibet papillarum.* Many read *lactantes*, which, though not improper, does not convey the forcible idea of *luctantes.*

è litoribus Piræi.] The Piræus, Πείραιος, and Πειραιευς, was the most remarkable port of Athens. See Pliny, *Cap.* 7. *Lib.* 4. But Muretus rightly says, Piræus is only put by a poetic licence for the Phaleron, another Attic port; as it was from thence that Theseus sailed, according to Pausanias, and Diodorus, *Lib.* 2.

Gortynia tecta.] Gortyn, or Gortyna, was a city of Crete, which the river Lethæus, or Letor bathes; here Dedalus built the labyrinth which kept the Minotaur, by order of Minos, who is therefore called unjust. See Pliny, *Cap.* 12. *Lib.* 4. and Strabo, *Lib.* 10.

Androgeoneæ, &c.] Androgeus, the eldest son of Minos, was slain by the Athenians, and Megarians, who were jealous of his skill

But each gay ornament her beauty wore,
Wet with the surge, lies scatter'd on the shore:
Not then the fillet, which her locks should bind,
Not then her garb, the sport of waves and wind,
Employ her thought——thou, Theseus, thou alone,
Reign'st the proud tyrant of her bosom's throne! 86
Ill-fated fair! whom Venus doom'd to prove
The thorny cares, and agonies of love;
What time from his Piræus Theseus fled,
And sought the isle thy cruel father sway'd. 90

For ancient stories tell, that Athens, driv'n
By wasting plagues, and vengeance sent from heav'n,
To the fell Minotaur a tribute paid
Of many a chosen youth, and blooming maid;
Oft bled the fairest of fair beauty's train, 95
A sad atonement for Androgeus slain:

skill in arms; Minos, to revenge his son's death, waged war with them, and killed the Megarian king Nisus. The Athenians were now afflicted with plague, and famine; and the oracle informed them this would not cease, unless they sent every year, to be devoured by the Minotaur, seven youths, and as many virgins, who were chosen by lot: the fourth year the lot fell upon Theseus, who resolved to destroy this monster, which he effected. See the story in Plutarch, Diodorus, and Eusebius. Thus too Ovid:

Bella parat Minos, qui quanquam milite, quanquam
Classe valet, patriâ tamen est fortissimus irâ,
Androgeique necem justis ulciscitur armis.

OVID. *Metam.* 7.

Now

Electos juvenes, simul et decus innuptarum
Cecropiam solitam esse dapem dare Minotauro.
Queis angusta malis cùm mœnia vexarentur,
Ipse suum Theseus pro caris corpus Athenis
Projicere optavit potiùs, quàm talia Cretam
Funera Cecropiæ ne funera portarentur.
Atque ita nave levi nitens, ac lenibus auris,
Magnanimum ad Minoa venit, sedésque superbas.
Hunc simul ac cupido conspexit lumine virgo
Regia, quam suaves exspirans castus odores
Lectulus, in molli complexu matris alebat:
Quales Eurotæ progignunt flumina myrtos,
Auráve distinctos educit verna colores.
Non priùs ex illo flagrantia declinavit
Lumina, quàm cuncto concepit pectore flammam
Funditùs, atque imis exarsit tota medullis.

Now Minos, urg'd with a fond father's love,
Tho' weak his fleets, as weak his armies prove,
Prepares for war; and, nerv'd with pious rage,
For slain Androgeus durst whole hosts engage.

Minotauro.] This monster, half man and half bull, was conceived by Pasiphae, wife of Minos, who lusted for a bull, or, as some say, for a domestic named Taurus. It is related that Dedalus connived at the queen's passion, and assisted her in it.

Funera Cecropiæ ne funera, &c.] A figurative expression after the Greek, ἄδωρα δῶρα, ἀγάμους γάμους; and in like manner Cicero; *insepultam sepulturam.*

Nave

While Attica thus groan'd, with ills opprest;
His country's wrongs enflam'd brave Theseus' breast;
Instant his gen'rous soul resolv'd to save
Cecrops' great offspring from a timeless grave:
He climbs the rapid bark:——from cloudless skies
Soft blow the gales, and swift the vessel flies;
Soon he arrives, where o'er th' imperial town
The stately tow'rs of potent Minos frown:
There first it was the royal Virgin view'd
The Hero's charms, there love her heart subdu'd;
She, who as yet, within her fragrant bed,
Close by a mother's side was chastely laid;
So, near Eurotas, myrtles breathe perfume;
So, fann'd by vernal airs, fresh flow'rets bloom:
Her modest eyes, that shot a trembling gleam,
Now bent on earth, betray'd her am'rous flame;
Fond tumults now disturb'd her tender thought,
And all her soul the soft infection caught!

Nave levi nitens.] Perhaps this line might be well paraphrased by the following passage from Gray:

Fair laughs the morn, and soft the zephyr blows,
While proudly riding o'er the azure realm
In gallant trim the gilded vessel goes;
Youth on the prow, and pleasure at the helm. *The Bard.*

Quales Eurotæ, &c.] The Eurotas was a river of Sparta, whose banks abounded with myrtle and laurel. See Virgil, *Eclog.* 6. and the note to the 5th stanza of the 58th *Carmen*, which has a similar comparison.

Heu miserè exagitans immiti corde furores
Sancte puer, curis hominum qui gaudia misces;
Quaéque regis Golgos, quaéque Idalium frondosum,
Qualibus incensam jactâstis mente puellam
Fluctibus, in flavo sæpè hospite suspirantem!
Quantos illa tulit languenti corde timores!
Quantùm sæpè magìs fulgore expalluit auri!
Cùm sævum cupiens contra contendere monstrum,
Aut mortem oppeteret Theseus, aut præmia laudis:
Non ingrata, tamen frustrà, munuscula divis
Promittens, tacito suspendit vota labello.
Nam velut in summo quatientem brachia Tauro

Sancte puer, &c.] This has been happily imitated by a modern Latin poet.

Curis gaudia delicata miscens,
Pennâ splendidus aureâ Cupido.

JOAN. SECUN. *Epithal.*

Cupid, golden-winged boy,
Mingling care with tender joy.

Golgos.] A town of Cyprus; but many editions have Colchos. See a note to *Carm.* 33.

Fulgore expalluit auri.] I would not hazard this simile in translation. For its propriety in the Latin, see a note to *Carm.* 78.

Tacito, &c.] Here are four words, which are beautifully expressive; Ariadne dared not openly wish success to Theseus: the Minotaur was her own brother.

Tauro.] The mountain Taurus stretches from east to west through all Asia, which it divides; and, from the divers countries it passes, acquires various names, as Imaus, Caucasus, &c. See Pliny, *Cap.* 27. *Lib.* 5. Strabo, *Lib.* 2. and Pomponius Mela, *Lib.*

O, infant God, proud tyrant of the breast,
Who lov'st with cares man's pleasures to molest!
And Thou, the fairest of celestial pow'rs,
Who reign'st o'er Golgos, and Idalia's bow'rs!
How did ye both the nymph's fierce pangs deride,
When for her golden-tressed guest she sigh'd!
What terrors did her trembling heart invade;
How on her cheek the transient roses fade;
When with the monster Theseus dar'd to vie,
Resolv'd to conquer, or resolv'd to die!
What prayers did then the anxious fair bestow,
And on her lips how hung each silent vow!
Vows which, tho' grateful to th' immortal train,
Were duly form'd, yet form'd, alas, in vain!

As when a whirlwind, with collected force,
To Taurus' top directs its furious course;

Lib. 1. The simile is perhaps taken from Homer, *Iliad*, 16. where he describes the fall of Sarpedon slain by Patroclus. Horace too has copied it:

Ille, mordaci velut icta ferro
Pinus, aut impulsa cupressus Euro,
Procidit latè, posuitque collum in
Pulvere Teucro.

HOR. *Od.* 6. *Lib.* 4.

The cypress, when by storms impell'd,
Or pine, by biting axes fell'd,
Low bends the tow'ring head;

Quercum, aut conigeram sudanti corpore pinum,
Indomitus turbo contorquens flamine robur
Eruit; illa procul radicibus exturbata
Prona cadit, latè quæcumvis obvia frangens:
Sic domito sævum prosternit corpore Theseus
Nequicquam vanis jactantem cornua ventis.
Indè pedem sospes multâ cum laude reflexit,
Errabunda regens tenui vestigia filo,
Ne labyrintheis è flexibus egredientem
Tecti frustraretur inobservabilis error.
Sed, quid ego, à primo digressus carmine, plura
Commemorem? ut linquens genitoris filia vultum,
Ut consanguineæ complexum, ut denique matris,
Quæ misera, ah! fieret gnatæ deperdita fletu,
Omnibus his Thesei dulcem præferret amorem?
Aut ut victa ratis spumosa ad litora Diæ?
Aut ut eam tristi devinctam lumina somno
Liquerit immemori discedens pectore conjux?

So falling on th' ensanguin'd plain,
By your unerring arrow slain,
His mighty bulk the hero spread.
FRANCIS.

Ne labyrintheis, &c.] The clew, which Ariadne secretly gave to Theseus, to reconduct him out of the labyrinth where the Minotaur was kept, is a circumstance well-known in Ariadne's story. Pliny, *Cap.* 13. *Lib.* 36. informs us, there were four remarkable labyrinths in the world; the first was in Ægypt, built, as some say, by king Petesuchus, or Tithoes; the second, the labyrinth in question;

Thence the big oak's broad-spreading branches tears,
Or weeping pine that conick fruitage bears;
And, as it falls impetuous to the ground,
The massive trunk spreads wasting ruin round:
So prostrate fell this beast, by Theseus slain,
Whose horns terrifick beat the wind in vain.
Safe from the contest, crown'd with praises due,
Return'd the hero; and the slender clew,
Prepar'd in secret by th' enamour'd maid,
Thro' the curv'd labyrinth his steps convey'd.

But why, departing from my former theme,
Tell how the fair, subdu'd by passion's flame,
With Theseus fled a father's doating sight,
And a lov'd sister, once her sole delight;
Fled a fond mother, who, in frenzy wild,
With floods of woe bewail'd her wand'ring child?
Why tell, how once to Naxos' surgy shore
This fugitive the swift-wing'd vessel bore;
Or how th' obdurate youth forsook her charms,
While sleep yet lock'd her in his silken arms?

question; the third was in the island of Lemnos; and the fourth in Italy, built as a burial-place by Porsena, an Etrurian monarch.

Consanguineæ.] Alluding to her sister Phædra, whose incestuous loves with Hippolitus are recorded by Ovid, *Fast.* 6. Some read, *consanguineum* adjectively, others *consanguineorum.*

Sæpe illam perhibent ardenti corde furentem
Clarisonas imo fudisse è pectore voces:
Ac tum præruptos tristem conscendere montes,
Unde aciem in pelagi vastos protenderet æstus:
Tum tremuli salis adversas procurrere in undas
Mollia nudatæ tollentem tegmina suræ:
Atque hæc extremis mœstam dixisse querelis,
Frigidulos udo singultus ore cientem:
Siccine me patriis avectam, perfide, ab oris,
Perfide, deserto liquisti in litore, Theseu?
Siccine discedens neglecto numine divûm
Immemor, ah! devota domum perjuria portas?
Nullâne res potuit crudelis flectere mentis
Consilium? tibi nulla fuit clementia præstò,
Immite ut nostrî vellet mitescere pectus?
At non hæc quondam nobis promissa dedisti
Voce; mihi non hæc miseræ sperare jubebas;
Sed connubia læta, sed optatos hymenæos:

Procurrere in undas, &c.] The English annotator on Tibullus remarks, that this passage of our author is a fine stroke of genius; he represents Ariadne running into the sea, as though to catch Theseus, who was sailing off. The *cothurni* are meant by *tegmina suræ*, which were generally purple; as Scaliger proves from certain passages of the ancients.

Siccine me patriis, &c.] The classical reader may be pleased in comparing this complaint of Ariadne's with Ovid's lovely epistle, *Ariad. ad Thes.* who has Catullus's words, frequently almost verbatim. Many for *ab oris* read *ab aris*.

Sed

Oft, they relate, with burning grief opprest,
The shriek loud-sounding issued from her breast;
Oft to the craggy cliffs enrag'd she'd fly,
O'er the wide waste of waters bend her eye;
Then to the shore direct her rapid way,
Cast her bar'd feet's soft coverings away;
At length in sweetly-plaintive accent cry,
While her moist lips breath'd many a chilling sigh:
" Thus do'st thou leave me, from my country torn,
" Perfidious Theseus, on this coast forlorn?
" Thus, in contempt of yon attesting skies,
" Bear back with thee thy impious perjuries?
" Could no remembrance of our former love
" Thy savage purpose, base barbarian, move?
" Were no remains of pity left behind,
" To sooth the various tortures of my mind?
" Not such the vows that trembled on thy tongue,
" When on thy words persuasive rapture hung;
" Not woes like these, but wedlock's fond delights
" You bade me hope, and hymeneal rites!

Sed connubia læta, &c.] In like manner Virgil:

Per connubia nostra, per incæptos hymenæos.

VIRG. *Æn.* 4.

By those late solemn nuptial bands I plead,
By those first pleasures of the bridal bed.

PITT.

Quæ cuncta aërii discerpunt irrita venti.
Jam jam nulla viro juranti femina credat,
Nulla viri speret sermones esse fideles:
Qui, dum aliquid cupiens animus prægestit apisci,
Nil metuunt jurare, nihil promittere parcunt;
Sed simul ac cupidæ mentis satiata libido est,
Dicta nihil metuere, nihil perjuria curant.
Certè ego te in medio versantem turbine lethi
Eripui, et potiùs germanum amittere crevi,
Quàm tibi fallaci supremo in tempore deessem.
Pro quo dilaceranda feris dabor, alitibúsque
Præda, neque injectâ tumulabor mortua terrâ.
Quænam te genuit solâ sub rupe leæna?
Quod mare conceptum spumantibus exspuit undis?
Quæ Syrtis, quæ Scylla vorax, quæ vasta Charybdis,
Talia qui reddis pro dulci præmia vitâ?

Nulla viri speret, &c.] Propertius says the same thing:

Expertus dico, nemo est in amore fidelis.

PROPER. *Eleg.* 34. *Lib.* 2.

Experience warns me none are true in love.

Nihil perjuria curant.] Thus too Tibullus:

Ne jurare time, Veneris perjuria venti
Irrita per terras, et freta summa ferunt.

TIB. *Eleg.* 4. *Lib.* 1.

Nor

" Now each gay dream is vanish'd into air;
" Hear this, and wisdom learn, ye witless fair!
" Ne'er let false man with empty oaths deceive,
" No protestations of the sex believe!
" Is there a wish their ardent souls would gain;
" They swear, they promise, and at length obtain;
" The wish obtain'd, they fearless break their word,
" Nor plighted faith, nor solemn vows regard:
" 'Twas I who deign'd thy fleeting soul to save,
" Just sunk in Lethe's dark oblivious wave;
" To thine I sacrific'd a brother's life,
" When danger threaten'd in the dreadful strife:
" Must I for this a corse unburied lay;
" To rav'nous birds, to prowling beasts a prey?
" Some savage lioness in rocky caves
" Nurs'd thy fierce youth, or ocean's boist'rous waves;
" Mid Lybia's burning sands thou sure wert born;
" From stormy Scylla, or Charybdis torn;
" That thus thy scorn, thy cruel scorn repays
" The partial tenderness which spar'd thy days!

Nor aw'd by conscience meanly dread to swear;
Love-oaths, unratified, wild tempests bear!

GRAINGER.

Quænam te genuit, &c.] See the note to *Carm.* 57.

Sæva

Si tibi non cordi fuerant connubia nostra,
Sæva quòd horrebas prisci præcepta parentis;
Attamen in vestras potuisti ducere sedes,
Quæ tibi jucundo famularer serva labore,
Candida permulcens liquidis vestigia lymphis,
Purpureâve tuum consternens veste cubile.
Sed quid ego ignaris nequicquam conqueror auris,
Externata malo, quæ nullis sensibus auctæ,
Nec missas audire queunt, nec reddere voces?
Ille autem propè jam mediis versatur in undis;
Nec quisquam apparet vacuâ mortalis in algâ.
Sic nimis insultans extremo tempore sæva
Fors etiam nostris invidit questibus aures.
Jupiter omnipotens, utinam nec tempore primo
Cnosia Cecropiæ tetigissent litora puppes;

Sæva quòd horrebas, &c.] Others put a different construction upon this passage to that in my translation; alluding, by *prisci parentis*, to Cecrops, the first king of Athens, who instituted the marriage laws *(præcepta)*; which Theseus regarded as cruel *(sæva)* because he despised matrimony. But the other interpretation, referring to the cruelty of Minos in suffering the sacrifices to the Minotaur, I think more applicable.

Candida permulcens, &c.] The amorous condescension of Ariadne, in these two lines, is exquisitely beautiful; it reminds me of the faithful Emma, in Prior:

With humble duty, and officious haste,
I'll cull the furthest mead for thy repast;
The choicest herbs I to thy board will bring;
And draw thy water from the freshest spring:

And

" What tho' my sire, whom crime and bloodshed
" stain,
" Provok'd thy soul to spurn sweet Hymen's chain;
" Thou might'st at least have suffer'd me to come,
" An humble handmaid, to thy native home;
" There I'd have wash'd thy snowy feet, and spread
" The crimson covering on thy honour'd bed.

" Fool that I am! but madness turns my brain,
" To senseless winds thus vainly to complain;
" Vainly to think that they could hear me mourn,
" Or pitying accents to my sighs return!
" Ah, now far hence he flies, on ocean tost!
" No human form is seen along this coast;
" No wretch like me, my sorrowing tale to hear!
" Why, fortune, thus insult my keen despair?
" O, had it been imperial Jove's command,
" That Attic ships had ne'er seen Cretan land;

And when at night, with weary toil opprest,
Soft slumbers thou enjoy'st, and wholesome rest;
Watchful I'll guard thee, and with midnight pray'r
Weary the gods to keep thee in their care;
And joyous ask, at morn's returning ray,
If thou hast health, and I may bless the day.

Henry and Emma.

Utinam nec tempore, &c.] This is evidently borrowed from the prologue to a well-known tragedy in Euripides. Similar is Dido's complaint, in Virgil:

Felix

Indomito nec dira ferens stipendia tauro
Perfidus in Cretam religâsset navita funem;
Nec malus hic, celans dulci crudelia formâ
Consilia, in nostris requiêsset sedibus hospes.
Nam quò me referam? quali spe perdita nitar?
Idomeniósne petam montes? ah! gurgite lato
Discernens Ponti truculentum ubi dividit æquor?
An patris auxilium sperem? quémne ipsa reliqui
Respersum juvenem fraternâ cæde secuta?
Conjugis an fido consoler memet amore!
Qui refugit lentos incurvans gurgite remos?
Prætéream litus? nullo sola insula tecto:
Nec patet egressus pelagi cingentibus undis.
Nulla fugæ ratio, nulla spes: omnia muta,
Omnia sunt deserta, ostentant omnia lethum.
Non tamen antè mihi languescent lumina morte,

Felix heu nimium felix, si littora tantum
Nunquam Dardaniæ tetigissent nostra carinæ.

VIRG. *Æn.* 4.

Happy, thrice happy, if the Dardan band
Had never touch'd upon the Libyan land. PITT.

Idomeniósne petam montes.] The Cretan mountains are so called from Idomeneus, a famous king of Crete. Many editions have *Idæosne*, saying, that Ida is put by way of eminence; being the loftiest mountain in Crete, according to Strabo, *Lib.* 10. and Pliny, *Lib.* 4. Some read *Isthmoneos*, because Crete had several *isthmi*; Vossius writes *Isthmon eosne petam montes*, perhaps alluding to the Peloponnesian Isthmus, which divides the Ægean from the Ionian sea.

Non

" That the fam'd bark, which bore the prize away
" From the fierce bull, had never plough'd the sea;
" And that the youth, who smil'd such sweet deceit,
" Had never enter'd Minos' royal gate!
" Where shall I wander, what fond hopes remain?
" Say, shall I seek my native soil again?
" But o, how horrid is yon gulf, how wide,
" Whose waters from this shore my soil divide!
" Say, shall I court that father, whom I fled,
" A murd'rer stain'd with brother's blood to wed?
" Or faith, or comfort, from that husband prove,
" Who chides each loit'ring oar, and flies his love?
" Shall I, unhous'd, on this lone island stray,
" Confin'd, and circled by the beating sea?
" No means of flight, no gleam of hope I spy;
" 'Tis mute, 'tis desert all, and death seems nigh!

" Yet ere one long, long sleep shall seal these eyes;
" Ere from this wearied frame my spirit flies!

Non tamen antè, &c.] The solemn turn given to Ariadne's speech, after her fit of frantic despair, is a happy instance of the sublime in poetry; the following invocation of Dido's has so great an affinity with Ariadne's speech, that I cannot forbear setting it down, for the sake of comparison:

Sol qui terrarum flammis opera omnia lustras,
Tuque harum interpres curarum, et conscia Juno,
Nocturnisque Hecate triviis ululata per urbes,

Et

Nec priùs á fesso secedent corpore sensus,
Quàm justam à divis exposcam prodita mulctam,
Cœlestûmque fidem postremâ comprecer horâ.
Quare facta virûm mulctantes vindice pœnâ
Eumenides, quibus anguineo redimita capillo
Frons exspirantis præportat pectoris iras,
Huc huc adventate, meas audite querelas,
Quas ego, væ miseræ, extremis proferre medullis
Cogor inops, ardens, amenti cæca furore.
Quæ quoniam verè nascuntur pectore ab imo,
Vos nolite pati nostrum vanescere luctum;
Sed quali solam Theseus me mente reliquit,
Tali mente, deæ, funestet séque suósque.
Has postquam mœsto profudit pectore voces,
Supplicium sævis exposcens anxia factis;
Annuit invicto cœlestûm numine rector,
Quo tunc et tellus, atque horrida contremuerunt

Et diræ ultrices, et Dii morientis Elisæ;
Accipite hæc, meritumque malis advertite numen,
Et nostras audite preces. VIRG. *Æneid.* 4.

Thou glorious sun! whose piercing eyes survey
These worlds terrestrial in thy fiery way;
And thou, o Juno! bend thy awful head,
Great queen, and guardian of the bridal bed;
Hear thou, dire Hecate! from hell profound,
Whose rites nocturnal through the streets resound,
Hear, all ye furies, fiends, and gods, who wait
To pay due vengeance for Eliza's fate! PITT.

Eumenides.

" I'll pray for vengeance on a perjur'd love,
" With my last breath conjure the pow'rs above!
" And you, Eumenides, with snaky hair,
" Who for men's crimes due chastisements prepare;
" Whose inward rage sits pictur'd on your brows;
" O, hither come, and listen to my woes!
" Woes pour'd in torture from my inmost soul,
" Where burning phrenzy, and wild tumult roll!
" Rack'd is this breast with no fictitious pain;
" Then hear my pray'r, just maids, nor hear in vain!
" And grant that Theseus, and his race may share
" Such fate accurst, as now I'm doom'd to bear!"

Thus the wrong'd fair her fervent suit preferr'd,
Vindictive anger breath'd in ev'ry word;
When strait the potent Ruler of the gods
From the firm throne of high Olympus nods;
Now shakes the solid globe, the frighted main;
Forc'd from their spheres, now shoot the starry train;

Eumenides.] The Furies are well known in fable. *Snaky-tressed* is an epithet Greek writers frequently apply to them.

Annuit, &c.] This imagery is great, and the convulsions of nature strike the reader with awe. Thus Homer, μεγαυδ'ἐλέλιξεν ὄλυμπον; and likewise Virgil, *Æn.* 9.

Annuit, et totum nutu tremefecit Olympum.
Heav'n shook with awe at his imperial nod.
LAUDERDALE.

Many, less elegantly, read *invito* for *invicto*.

Ægeus.

Æquora, concussítque micantia sidera mundus.
Ipse autem cæcâ mentem caligine Theseus
Consitus, oblito dimisit pectore cuncta,
Quæ mandata priùs constanti mente tenebat:
Dulcia nec mœsto sustollens signa parenti,
Sospitem, et ereptum se ostendit visere portum.
Namque ferunt, olim classi cùm mœnia divæ
Linquentem gnatum ventis concrederet Ægeus,
Talia complexum juveni mandata dedisse;
Gnate mihi longâ jucundior unice vitâ,
Gnate, ego quem in dubios cogor dimittere casus,
Reddite in extremæ nuper mihi fine senectæ;
Quandoquidem fortuna mea, ac tua fervida virtus
Eripit invito mihi te, quoi languida nondum
Lumina sunt gnati carâ saturata figurâ;
Non ego te gaudens lætanti pectore mittam,
Nec te ferre sinam fortunæ signa secundæ:
Sed primùm multas expromam mente querelas,
Canitiem terrâ, atque infuso pulvere fœdans;
Indè infecta vágo suspendam lintea malo,

Ægeus.] Was king of Athens, son of Pandion, and father of Theseus by Æthra. Theseus was educated, by his grandfather Pitheus, in the town of Troezene, according to Diodorus, and Plutarch; he was not allowed to return to his father at Athens, till he had performed some great martial exploit.

While a dark mist, with black oblivion fraught,
Obscures awhile the hero's absent thought;
Who now forgets those mandates, late imprest
By fond obedience on his filial breast;
Forgets the joyous signals to display,
As safe to port he ploughs his conqu'ring way.

For, when Ægeus to the fav'ring wind,
In the fam'd bark, his valiant son consign'd;
Leaving Minerva's sacred walls, 'tis said,
These strict injunctions on the youth he laid:
" My lov'd, my only child, than life more dear,
" But just restor'd my drooping age to chear!
" To distant climes, alas, compell'd to fly,
" In bold pursuit of dubious victory!
" Now valour calls, and fortune's stern decree
" Tears thee, sweet youth, from happiness and me!
" From a fond father's too reluctant arms,
" Whose eyes insatiate still devour thy charms!
" No longer pleasure o'er this heart prevails;
" Then, o, depart not, born by snowy sails!
" But, since fell anguish soon must pierce my soul,
" And in the dust these hoary honours roll!

Nostros ut luctus, nostraéque incendia mentis,
Carbasus obscurâ dicat ferrugine Ibera.
Quòd tibi si sancti concesserit incola Itoni,
(Quæ nostrum genus, ac sedes defendere sueta
Annuit) ut tauri respergas sanguine dextram;
Tum verò facito, ut memori tibi condita corde
Hæc vigeant mandata, nec ulla obliteret ætas.
Ut, simul ac nostros invisent lumina colles,
Funestam antennæ deponant undique vestem,
Candidáque intorti sustollant vela rudentes;
Quamprimum cernens ut lætâ gaudia mente
Agnoscam, cùm te reducem ætas prospera sistet.
Hæc mandata priùs constanti mente tenentem
Thesea, ceu pulsæ ventorum flamine nubes
Aërium nivei montis liquere cacumen.
At pater, ut summâ prospectum ex arce petebat,
Anxia in assiduos absumens lumina fletus,
Cùm primùm inflati conspexit lintea veli,

Carbasus.] The Romans had their best sails from Spain, which was famous for cloth in general. See the last note to *Carm.* 12. White denoted prosperity; black, adversity; the ancients were very superstitious with regard to colours. See a note to *Carm.* 8.

Incola Itoni.] Minerva was particularly worshipped at Itone, a town of Bœotia, where one of the most ancient of her temples stood; hence Apollonius calls her Itonida, or Itoniada. There is likewise a Bœotian mountain, and city in Thessaly, named Itone, sacred to Pallas. See Lilius Gyraldus, *Syntagmat.* 11, and Strabo, *Lib.* 9.

Sedes

" To your proud masts, as mournful emblems, tie
" Sails deeply ting'd with dark Iberian dye:
" Then should her aid Itone's Goddess lend,
" (Still to our country, and our throne a friend)
" With strength superior thy right arm endue,
" And in the monster's blood that arm imbrue;
" O, be observant of this last behest,
" Nor e'er let time erase it from thy breast!
" Soon as to view the Attic hills appear,
" From the high yards their sable garments tear;
" And in their room, by wreathing cords confin'd,
" Spread thy white canvas to the prosp'rous wind;
" That far, far off thy sire's attentive eye
" Thy wish'd success with rapture may descry!"

As from a mountain's snowy top are driv'n
The rolling clouds, by the rude blasts of heav'n;
So from the mem'ry of lost Theseus fled
Those dictates, which before his reason sway'd:
But now his father from the ramparts' height,
All bath'd in tears, directs his eager sight;

Sedes defendere sueta.] It is hardly necessary to remark, that Minerva was more immediately the tutelary deity of Athens. Many editors for *sueta*, read *freti*, and *fretis*; Vossius writes *Erechthei*.

Præcipitem sese scopulorum è vertice jecit,
Amissum credens immiti Thesea fato.
Sic funesta domûs ingressus tecta paternâ
Morte, ferox Theseus, qualem Minoïdi luctum
Attulerat mente immemori, talem ipse recepit.
Quæ tamen aspectans cedentem mœsta carinam,
Multiplices animo volvebat saucia curas.
At parte ex aliâ florens volitabat Iacchus,
Cum thiaso Satyrorum, et Nysigenis Silenis,
Te quærens, Ariadna, tuóque incensus amore:
Qui tum alacres passim lymphatâ mente furebant;
Evœ bacchantes, evœ capita inflectentes.
Horum pars tectâ quatiebant cuspide thyrsos:

At parte ex aliâ, &c.] The *stragula*, or coverlid, perhaps had two compartments, containing Ariadne's history; this last described her apotheosis, we will suppose. The amorous passion of Bacchus, or Iacchus as he is called, from the noise which drunkenness occasions, has been mentioned in the first note to this episode; and it is more fully related by Diodorus, *Cap.* 12. *Lib.* 5. his attendants, and their occupations, are admirably pictured here. The satyrs are well-known fabulous beings; though, according to Pliny, *Lib.* 7. there were some real, inhabitants of the mountains of India: the ancient satyrs were called *sileni*, from Silenus the old tutor of Bacchus, who educated him in the Arabian town Nysa, which Diodorus, *Lib.* 4. says gave birth to most of the *sileni*. Thus Ovid:

Per juga per sylvas dumosaque saxa vagatur
Nysigenum, vestem ritu succincta Dianæ.

Evœ bacchantes.] The word *bacchari* means, to celebrate the rites of Bacchus, by loud vociferations, and frantic actions; exclaiming, *Evœ, Evœ!*

Thyrsos

O'er the wide sea, distended by the gale,
He spies, with dread amaze, the lurid sail;
And now, convinc'd his darling son was slain,
Frantic he plunges in the roaring main.
Thus, when his native roof the hero sought,
A father's death distracted all his thought;
And soon, too soon he felt that same despair
Which late he taught the Cretan maid to bear!
Whose ling'ring looks his distant bark pursu'd,
While wasting cares her tender breast subdu'd.

Still other scenes adorn'd the quilt, that spread
Its storied surface on fair Thetis' bed:
Here the fresh-blooming Bacchus was portray'd,
Who fondly flew to Ariadne's aid;
Silenus led gay Nysa's train along,
And round the god brisk danc'd the satyr throng,
Who hymn'd his name as frantic zeal inspir'd,
And toss'd their heads with madding fury fir'd;
Some shook the ivied thyrsus which they bore;
Some the raw limbs from mangled heifers tore;

Thyrsos.] Macrobius explains the *thyrsus*, or ivy-wreathed spear, in his *Saturnalia*, *Cap.* 19. *Lib.* 1. And in *Lib.* 7. he has the following passage upon it: *Liber pater thyrso ferit per obliquationem circumfusæ hederæ latente mucrone; quia non ita profiteri oportet in convivio censorem, ut palam vitia castiget.*

Pars è divulso raptabant membra juvenco:
Pars sesè tortis serpentibus incingebant:
Pars obscura cavis celebrabant orgia cistis,
Orgia, quæ frustra cupiunt audire profani:
Plangebant alii proceris tympana palmis,
Aut tereti tenues tinnitus ære ciebant:
Multi raucisonis efflabant cornua bombis,
Barbaráque horribili stridebat tibia cantu.

Raptabant membra juvenco.] This custom, of the bacchanals tearing, and eating raw every kind of animal they could meet with, is mentioned by Ovid, in the story of Pentheus, *Metam.* 3. and thus too Euripides:

Καὶ τὼμὲν ἂν ωροσεῖδες εὐθηλον πόριν
Μυκωμένην ἔχουσαν ἐν χεροῖν δίχα
Αλλαι δὲ δαμάλας διεΦόρουν σπαραγμασι.

Wreathing their bodies, and even binding their hair with serpents, in their rites, is another ceremony recorded by many writers, as Plutarch, Euripides, and others. Thus Horace:

Tu separatis uvidus in jugis
Nodo coërces viperino
Bistonidum sinè fraude crines.

HOR. *Od.* 19. *Lib.* 2.

And o'er the pathless mountain's height,
Her head with horrid snakes enroll'd,
Which harmless writhe their angry fold,
Thy raptur'd priestess speeds her flight.

FRANCIS.

Vossius, who has a very long and learned note upon this subject, remarks, that no satisfactory reason has been given for the custom;

With wreathing serpents some their waists intwin'd;
With hallow'd stores in ozier caskets shrin'd,
Some mystick rites perform'd, with solemn show,
Rites the profane in vain desire to know;
These struck the drum, whose thunder shook the ground;
Those with loud din bade brazen cymbals sound;
While others joy'd the clam'rous horn to wind;
And Phrygian fifes the horrid concert join'd.

tom; but, since the days of Vossius, a learned author, Bryant, Ant. Mythol. very speciously remarks, that this was one of the sacred remains of the ancient barbarity of Greece. The bacchanals had likewise whips made of serpents, with which they lashed themselves to madness.

Orgia cistis.] Muretus tells us, that all obscure rites were called *orgia*, among the Greeks. Venus had her orgies, according to Hephæstion; but Silvius says, *orgia* is a word chiefly applied to the bacchic rites, and here implies the utensils used in sacrifices, and other mysteries, which were preserved in wicker coffers. See Orpheus' Hymn to Ceres; see also Dionysius. To this Tibullus likewise alludes:

Et levis occultis conscia cista sacris.

TIB. *Eleg.* 7. *Lib.* 1.

Plangebant alii, &c.] In the notes on Atys is an account of these instruments, used also at the rites of Cybele.

Barbaráque, &c.] The Phrygians first invented the curved pipe, as is evident from a line in the preceding *Carmen: Tibicen ubi canit*, &c. The Greeks originally called all foreign nations barbarous; and the Phrygian being perhaps their only foreign pipe, acquired the epithet *barbarus*.

Talibus amplificè vestis decorata figuris,
Pulvinar complexa suo velabat amictu.
Quæ postquam cupidè spectando Thessala pubes
Expleta est, sanctis cœpit decedere divis.
Hic qualis flatu placidum mare matutino
Horrificans Zephyrus proclives incitat undas,
Aurorâ exoriente, vagi sub lumina solis;
Quæ tardè primùm clementi flamine pulsæ
Procedunt, levitérque sonant plangore cachinni;
Pòst, vento crescente, magìs magìs increbrescunt,
Purpureâque procul nantes à luce refulgent:
Sic tum vestibuli linquentes regia tecta,
Ad se quisque vago passim pede discedebant.
Quorum post abitum, princeps è vertice Pelî
Advenit Chiron portans sylvestria dona.
Nam quotcunque ferunt campi, quos Thessala magnis
Montibus ora creat, quos propter fluminis undas

Hic qualis flatu, &c.] This simile is highly poetic, but I do not think it very applicable; and here let me just remark, that Catullus is not the most happy in his comparisons. The principal subject is now resumed; and, however long the interruption, every reader must be delighted with the tender tale of Ariadne.

Advenit Chiron.] The imagery of the water deities coming to congratulate the fair offspring of old Ocean, on her nuptials, has a fine

Such were the tales this costly bed display'd,
Which all Thessalia's eager youth survey'd;
And when enough their sated eyes admir'd,
Heav'n's throng approach'd, the mortal throng retir'd.

As when Aurora gilds the morning skies,
O'er the smooth main the light-wing'd Zephyr flies,
With early breath just curls the wat'ry way,
While on its waves the quiv'ring sunbeams play,
Waves! scarcely heard on the faint-sounding coast,
Whose gentle murmurs in the gale are lost;
The wind increas'd, then loud the billows roar,
And furious from the red horizon pour:
So from the royal portal rush'd the crowd,
And to his home each took a various road.

These now dispers'd; the centaur Chiron brings,
From Pelion's brow, his rural offerings:
All the bright blooms that paint th' enamell'd field;
All that the rich Thessalian mountains yield;

a fine effect. Chiron, half man and half horse, born of Saturn and Philyra, precedes them; he was afterwards preceptor to Thetis' son, Achilles; and some make him the father of Thetis. See Apollodorus, *Lib.* 3.

Peneos

Aura parit flores tepidi fœcunda Favonî,
Hos indistinctis plexos tulit ipse corollis,
Queis permulsa domus jucundo risit odore.
Confestim Peneos adest, viridantia Tempe,
Tempe, quæ sylvæ cingunt superimpendentes,
Nessonidûm linquens claris celebranda choreis:
Non vacuus, namque ille tulit radicitus altas
Fagos, ac recto proceras stipite laurus,
Non sinè nutanti platano, lentâque sorore
Flammati Phaëthontis, et aëriâ cupressu.
Hæc circùm sedes latè contexta locavit,
Vestibulum ut molli velatum fronde vireret.

Peneos adest.] The Thessalian river Peneus, whose banks abound with those trees which its deity brings, rises from the tuneful Pindus; and, flowing between the woody mountains of Ossa and Olympus, before it empties itself into the sea, bathes the fertile valley of Tempe, which we have mentioned at the beginning of this poem.

Nessonidûm.] So I would read with Silvius, though the more general reading is *Nereidûm.* Vossius, who is fond of obscure and difficult words, writes:

Xyniasi et linquens Doris celebranda choreis
Bœbiados.

Vulpius adopts this reading; but Scaliger says, the most ancient texts have *Minosin linquens Doris*, &c. However *Nessonidûm* is certainly the most proper, from *Nessos*, *Nesson*, or *Nessonis*, a marsh very near Tempe, and Peneus. See Strabo, *Lib.* 9. The *Nereides* belong to the sea, consequently are very remote from the present scene of action.

Fronde

Each flow'r that on the stream's fair border grows,
O'er which the breath of mild Favonius blows,
In gay profusion grace the blushing wreaths;
And vernal sweets the laughing palace breathes.

From Tempe's vale next ancient Peneus came,
That fertile vale immortaliz'd in fame!
Where Nessos' blue-eyed nymphs delight to rove,
Tempe o'erhung with many a circling grove!
The bay's aspiring, and strait trunk he brought;
Th' uprooted beech, with stately branches fraught;
The plane, whose foliage spreads a trembling shade;
The cypress tall, that lifts to heav'n its head;
And the fam'd tree, that wept, with sister love,
The youth destroy'd by the red bolts of Jove:
All these he amply wove around the throne,
And varying greens in the gay covert shone.

Fronde virceret, &c.] Every part of the bridegroom's house, and particularly the door, was decorated with flowers, and boughs, upon the nuptial day. Thus Virgil, *Æneid* 4.

Variis florentia limina sertis.

And Ovid. *Fast.* 4.

Et tegat ornatas longa corona fores.

Plutarch, *in Erotico*, says, that olive and ivy were particularly used for this purpose. SILVIUS.

Vetris

Post hunc consequitur solerti corde Prometheus,
Extenuata gerens veteris vestigia pœnæ;
Quam quondam, silici restrictus membra catenâ,
Persolvit, pendens è verticibus præruptis.
Indè pater divûm sanctâ cum conjuge, gnatísque
Advenit cœlo, te solum, Phœbe, relinquens,
Unigenámque simul cultricem montibus Idæ:
Pelea nam tecum pariter soror aspernata est,
Nec Thetidis tedas voluit celebrare jugales.
Qui postquam niveos flexerunt sedibus artus,
Largè multiplici constructæ sunt dape mensæ.

Veteris vestigia pœnæ.] Prometheus, the son of Japetus and Themis, or Terra, was supposed to retain the marks of those chains upon his body, with which he was bound to the rock Caucasus, as a token of Jove's displeasure, for having stolen a spark of fire from heaven, to animate his image; he was delivered by Hercules, who slew the vulture that preyed upon his liver. By the words, *pendens è verticibus præruptis*, Catullus probably would imply, that he was chained to some overhanging point of rock, where he would be more exposed, and the dizzy height more intolerable. Prometheus, by reason of his ingenuity, was accounted a divinity, therefore introduced here by our poet. Æschylus calls him συγγενῆ Διὸν. See his story in Apollonius, *Lib.* 2. and Valerius Flaccus, *Lib.* 5.

Te solum, Phœbe, &c.] Apollo and Diana were absent from the rejoicings, because they both hated the pair. Diana, being the goddess of chastity, was averse to all marriages; and Apollo, it is said, sung an epithalamium on their nuptials, predicting many misfortunes to Peleus, particularly, that through him his son Achilles should fall, which he did; for Paris, in the temple of Apollo,

Prometheus follow'd with inventive brain,
Who still bore marks of heav'n-inflicted pain;
For once his limbs in tort'ring chains were slung,
And high in air from the rude cliff he hung.

Then, with his Queen, the Father of the gods
Came down from high Olympus' bright abodes;
Came down, with all th' attending deities;
Phœbus alone remain'd amid the skies
With one lov'd Sister, who delights to rove,
A sylvan huntress, in green Ida's grove;
These both alike the bride and bridegroom scorn'd,
And both alike their hymeneals spurn'd.

Soon as heav'n's glitt'ring synod took their seats,
The lavish board was crown'd with nuptial cates:

Apollo, lurking behind the image of the god, secretly shot an arrow at Achilles, who came thither to marry Polyxena, and wounded him mortally in his only vulnerable part, the heel. Æschylus enlarges upon this subject, recording the perfidy of Apollo, and the complaints of Thetis.

Cultricem montibus Idæ.] Vossius writes *Idri*, meaning a mountain of Caria, which had many towns sacred to Diana, as Hecatesia, Chrysaoria, and others; but we had better allude to the Idæan, or Cretan mountains; for in Crete Diana was particularly worshipped. Witness Ovid, *in Fastis:*

Pallada Cecropidæ, Minoïa turba Dianam.

Parcæ.

Cùm interea infirmo quatientes corpora motu,
Veridicos Parcæ cœperunt edere cantus.
His corpus tremulum complectens undique vestis
Candida purpureâ talos incinxerat orâ:
At roseo niveæ residebant vertice vittæ,
Æternúmque manus carpebant rite laborem:
Læva colum molli lanâ retinebat amictum;
Dextera tum leviter deducens fila supinis
Formabat digitis: tum prono in pollice torquens,
Libratum tereti versabat turbine fusum:
Atque ita decerpens æquabat semper opus dens;
Laneáque aridulis hærebant morsa labellis,
Quæ priùs in leni fuerant exstantia filo:
Ante pedes autem candentis mollia lanæ
Vellera virgati custodibant calathisci.
Hæ tum clarisonâ pellentes vellera voce,
Talia divino fuderunt carmine fata,
Carmine, perfidiæ quod pòst nulla arguet ætas.

Parcæ.] This introduction of the three fatal Sisters, who sing a kind of epithalamium, (which Vossius divides into parts, as sung separately, by Clotho, Lachesis, and Atropos,) gives a sublime dignity to the piece: their attire, such as belonged to the Roman matron, is happily described. Plato clothes them in white; but our poet, I believe, is the only one who has particularly dwelt upon their dress.

Prono

Then, as their aged frames they feebly shook,
The Destinies in song prophetic spoke.

A snowy garb their trembling limbs o'erspread,
Whose glowing border blush'd a vivid red;
Their rosy-breathing locks white fillets bound;
Their wither'd hands eternal labours crown'd;
The left a distaff held with wool array'd;
The right with upturn'd fingers drew the thread,
And as the thumb bent downward wreath'd the clew,
In rapid rounds the whirring spindle flew:
Oft with their teeth they smooth'd the slender twine,
When shreds superfluous clogg'd the work divine;
And each obstruction, that around it clung,
On their pale lips of shrivell'd coldness hung:
In ozier baskets at their feet were thrown
The silver fleeces, soft as tenderest down:
Swift as they spun, they rais'd the solemn strain,
Whose truths rever'd thro' ages shall remain.

Prono in pollice torquens, &c.] Tibullus has a similar description:

Fusus et apposito pollice versat opus.

TIB. *Eleg.* 1. *Lib.* 2.

Laneâque aridulis, &c.] The mention of this trifling circumstance is exquisite; it is painting nature: we see three aged matrons spin, biting every now and then the knots in the wool, to make the thread run smooth, which leaves straggling fragments sticking upon their dry lips.

Emathiæ.

O decus eximium, magnis virtutibus augens,
Emathiæ columen Peleu, clarissime natu:
Accipe, quod lætâ tibi pandunt luce sorores,
Veridicum oraclum: et vos, quæ fata sequuntur,
Currite ducentes subtemina, currite fusi.

Adveniet tibi jam portans optata maritis
Hesperus: adveniet fausto cum sidere conjux̄,
Quæ tibi flexanimo mentem perfundat amore,
Languidulósque paret tecum conjungere somnos,
Levia substernens robusto brachia collo.
Currite ducentes subtemina, currite fusi.

Nulla domus tales unquam contexit amores;
Nullus amor tali conjunxit fœdere amantes;
Qualis adest Thetidi, qualis concordia Peleo.
Currite ducentes subtemina, currite fusi.

Emathiæ.] A country comprehending all Thessaly and Macedonia.

Currite ducentes, &c.] Macrobius, *Saturnal.* 6. contrasts this intercalary line with the following in Virgil, *Eclog.* 4.

Talia sæcla suis dixerunt currite fusis.

The Sisters to their spindles said: "Succeed
"Ye happy years, for thus hath fate decreed!"
WARTON.

Qui

" O, thou, to virtue and to heav'n allied,
" Illustrious Peleus, great Thessalia's pride!
" Hear, mortal, hear, in this auspicious day,
" Th' eventful words the direful Sisters say!
" And you, ye spindles, our dread voice attend;
" You, on whose course the fates of men depend!
" Move quick, ye never-ceasing spindles, move;
" And draw the length'ning thread of life, and love!

" Soon shall bright Hesper gild the front of night;
" Shall with him bring the husband's wish'd delight;
" Shall with him bring that brighter star, thy bride,
" Who o'er thy soul shall pour sweet rapture's tide;
" And, sleeping by thy side with languid charms,
" Fold round thy manly neck her silken arms.
" Move quick, ye never-ceasing spindles, move;
" And draw the length'ning thread of life, and love!

" No mansion, sure, e'er witness'd equal bliss,
" Nor smil'd sweet Hymen on a flame like this!
" With ardent passion beauteous Thetis burns,
" And fonder passion her dear youth returns!
" Move quick, ye never-ceasing spindles, move;
" And draw the length'ning thread of life, and love!

Nascetur vobis expers terroris Achilles,
Hostibus haud tergo, sed forti pectore notus:
Qui persæpè vago victor certamine cursûs
Flammea prævertet celeris vestigia cervæ.
Currite ducentes subtemina, currite fusi.

Non illi quisquam bello se conferet heros,
Cùm Phrygii Teucro manabunt sanguine rivi,
Troïcáque obsidens longinquo mœnia bello
Perjuri Pelopis vastabit tertius hæres.
Currite ducentes subtemina, currite fusi.

Illius egregias virtutes, claráque facta
Sæpè fatebuntur gnatorum in funere matres,
Cùm cinere incanos solvent à vertice crines,
Putridáque infirmis variabunt pectora palmis.
Currite ducentes subtemina, currite fusi.

Qui persæpè vago, &c.] Catullus seems to have had an eye to that beautiful description in Euripides, from the Iphigenia in Aulis, where Achilles is painted as exercising himself in the race on the sea shore.

Cùm Phrygii, &c.] Alluding to the two Trojan rivers, Xanthus, and Simoïs, which were often stained with the blood of Ilion's heroes, during their wars with the Greeks.

Tertius hæres.] Agamemnon is meant, the general of the Grecians, at the siege of Troy: the three heirs of Pelops were his two sons Atreus, and Thyestes; the third was Agamemnon. Pelops is termed perjured, because he did not keep his word with Myrtillus,

" The dread Achilles shall of you be born,
" Who foes will face, but ne'er from foes will turn;
" Who, still a victor in the rapid race,
" Will shame the fleet stag with his fiery pace.
" Move quick, ye never-ceasing spindles, move;
" And draw the length'ning thread of life, and love!

" With him no hero shall in fight compare,
" When Phrygia's floods shall blush with crimson
" war;
" When the third heir of perjur'd Pelops' line
" Shall raze, with ceaseless siege, Troy's tow'rs di-
" vine.
" Move quick, ye never-ceasing spindles, move;
" And draw the length'ning thread of life, and love!

" Full many a mother o'er her children's bier
" His valiant feats, his prowess shall declare;
" Rending her locks in whitening ashes drest,
" Striking with feeble hand her livid breast!
" Move quick, ye never-ceasing spindles, move;
" And draw the length'ning thread of life, and love!

Myrtillus, the charioteer of Oenomaus, Pelops' father-in-law, whom he engaged to kill his master; Myrtillus effected it, and Pelops, for his pains, threw him into the Ægean sea; a part of which is therefore called, *mare Myrtoum*.

Namque velut densas prosternens cultor aristas,
Sole sub ardenti flaventia demetit arva;
Trojugenûm infesto prosternet corpora ferro.
Currite ducentes subtemina, currite fusi,

Testis erit magnis virtutibus unda Scamandri,
Quæ passim rapido diffunditur Hellesponto:
Quoius iter cæsis angustans corporum acervis,
Alta tepefaciet permistâ flumina cæde.
Currite ducentes subtemina, currite fusi.

Denique testis erit morti quoque reddita præda,
Cùm teres excelso coacervatum aggere bustum
Excipiet niveos perculsæ virginis artus.
Currite ducentes subtemina, currite fusi.

Nam, simul ac fessis dederit fors copiam Achivis
Urbis Dardaniæ Neptunia solvere vincla,

Unda Scamandri.] Scamander, and Xanthus are the same: Catullus here seems to allude to the fable, which Homer relates, in *Iliad* 21.

Reddita præda.] Alluding to Polyxena, who was to have been Achilles' wife; but when he was slain by Paris, and Troy was conquered, this lady fell into the hands of Neoptolemus, or Pyrrhus son of Achilles, who slew her at his father's tomb, by the command of his ghost. See Euripides, *Hecub.* and Ovid, *Metam.* 13.

Urbis Dardaniæ.] Neptune, and Apollo were said to have jointly built the walls of Troy, for king Laomedon.

Circumdare

" Beneath some reaper's hook as falls the grain,
" When autumn yellows o'er the teeming plain;
" So Ilion's heroes shall his fury feel,
" And fall in crowds beneath his vengeful steel.
" Move quick, ye never-ceasing spindles, move;
" And draw the length'ning thread of life, and love!

" His godlike daring shall Scamander know,
" As to the Hellespont his waters flow,
" Whose narrow'd waves, choak'd up with heaps of
" slain,
" Shall, warm with blood, run purple to the main.
" Move quick, ye never-ceasing spindles, move;
" And draw the length'ning thread of life, and love!

" And thou, fair Virgin, death's devoted prey!
" Who on thy lover's funeral pile must lay;
" To sooth whose ghost thy snowy limbs must bleed!
" E'en thou shalt witness ev'ry martial deed.
" Move quick, ye never-ceasing spindles, move;
" And draw the length'ning thread of life, and love!

" For, to the war-worn Greeks when fate shall yield
" The Dardan walls, which Neptune deign'd to
" build:

Alta Polyxeniâ madefient cæde sepulcra:
Quæ, velut ancipiti succumbens victima ferro,
Projiciet truncum submisso poplite corpus.
Currite ducentes subtemina, currite fusi.

Quare agite optatos animi conjungite amores,
Accipiat conjux felici fœdere divam,
Dedatur cupido jamdudum nupta marito.
Currite ducentes subtemina, currite fusi.

Non illam nutrix orienti luce revisens,
Hesterno collum poterit circumdare filo.
Currite ducentes subtemina, currite fusi.

Anxia nec mater discordis mœsta puellæ
Secubitu, caros mittet sperare nepotes.
Currite ducentes subtemina, currite fusi.

Circumdare filo.] That is, may you to-morrow prove that you are no longer a virgin; for the ancients had an idea that the neck swelled after venery; perhaps from the supposed descent of the procreative fluid, which they thought lodged in the brain. See Hippocrates, and Aristotle upon this subject. The bride had therefore her neck measured on her wedding night, and again in the morning, to prove her past virginity, and present womanhood. Calpurnius records this superstition:

Sed postquam Donacen duri clausere parentis,
Quod non tam tenui filo de voce sonaret,
Solicitusque foret linguæ sonus, improba cervix
Suffususque rubor crebro, venæque tumentes.

Anxia

" Then 'tis, Polixena, thy hapless doom,
" With thy pure blood to stain the high-rais'd tomb;
" And, wilful bending to the murd'rous blade,
" Fall a chaste victim to Achilles' shade.
" Move quick, ye never-ceasing spindles, move;
" And draw the length'ning thread of life, and love!

" Haste then, fond bridegroom; haste, thou fon-
" der bride;
" Now shall your souls in wedlock's bands be tied!
" Now shall blest Peleus fold the nymph divine,
" Now, fervent Thetis, shall the youth be thine!
" Move quick, ye never-ceasing spindles, move;
" And draw the length'ning thread of life, and love!

" May her nurse find, when next the dawn shall break,
" The wonted band too small to gird her neck!
" Move quick, ye never-ceasing spindles, move;
" And draw the length'ning thread of life, and love!

" May discord ne'er dissolve her nuptial ties,
" But many a grandchild greet her mother's eyes!
" Move quick, ye never-ceasing spindles, move;
" And draw the length'ning thread of life, and love!"

Anxia nec mater, &c.] These two lines have much meaning, although at first reading they seem rather obscure. The poet

Talia præfantes quondam, felicia Pelei
Carmina divino cecinerunt omine Parcæ.
Præsentes namque antè domos invisere castas
Heroum, et sese mortali ostendere cœtu
Cœlicolæ, nondum spretâ pietate, solebant.
Sæpè pater divûm templo in fulgente revisens,
Annua dum festis venissent sacra diebus,
Conspexit terrâ centum procurrere currus.
Sæpè vagus Liber Parnassi vertice summo
Thyadas effusis evantes crinibus egit,

wishes, that no discord may ever separate Peleus and Thetis, so as to deprive the mother of Thetis seeing a pleasing race of grandchildren, to cherish her old age.

Annua dum festis, &c.] This is a passage upon which commentators differ: many refer to the Olympic games, celebrated in Elis, near the banks of Alpheus; which Guarinus says is improper, they being celebrated every fifth year only; he therefore conjectures that some annual Cretan games are alluded to, Crete claiming the honour of Jupiter's birth: indeed some few editions for *centum* have *Cretûm*. It has been conjectured, that, in the early ages, these Olympic games were annual, afterwards triennial, and lastly quinquennial: but Pausanias, *in Elid. Par.* 1. *Cap.* 7. says; Hercules, the Idæan Dactylus, originally instituted the Olympic games quinquennial, because the Idæan Dactyli consisted of five brothers. Others affirm, that the Circensian games are meant; where, according to Servius, five and twenty chariot matches were run, four chariots to each match, making in all an hundred: to which purpose Virgil, *Georg.* 3.

Centum quadrijugos agitabo ad littora currus.

I'll lash an hundred cars, like chiefs of yore,
By four-yok'd horses whirl'd along the sounding shore.

WARTON.

Green,

So sang the Fates, whose happy-omen'd song
Foretold what joys to Peleus should belong:
Thus too, when virtue was rever'd on earth,
E'en gods conferr'd with those of mortal birth;
To heroes' mansions, stampt with pious fame,
Th' august assembly of celestials came;
Heav'n's potent King oft left the starry courts,
To grace his fane, and view his annual sports,
Where, eager to attain the destin'd goal,
On festive days, an hundred chariots roll;
Bacchus would oft repair from tuneful height,
His Thyades with scatter'd locks excite;

Green, red, white, and blue, were the colours which each contending party generally wore.

Sæpè vagus Liber, &c.] Of the two summits of Parnassus, one was sacred to Apollo, the other to Bacchus; and at the neighbouring city of Delphos, the *umbilicus orbis* of the ancients, famous for the oracle of Apollo, the God of wine was also adored. Thus Lucan, *Lib.* 5.

Hesperio tantum, quantum semotus Eoo
Cardine, Parnassus gemino petit æthera colle:
Mons Phœbo Bromioque sacer, cui numine misto
Delphica Thebanæ referunt Trieterica Bacchæ.

Between the ruddy west, and eastern skies,
In the mid earth, Parnassus' tops arise;
To Phœbus, and the chearful God of wine,
Sacred in common stands the Hill divine.

ROWE.

Tritonis

Cùm Delphi totâ certatim ex urbe ruentes
Acciperent læti divûm fumantibus aris.
Sæpè in lethifero belli certamine Mavors,
Aut rapidi Tritonis hera, aut Rhamnusia virgo
Armatas hominum est præsens hortata catervas.
Sed postquam tellus scelere est imbuta nefando,
Justitiámque omnes cupidâ de mente fugârunt;
Perfudere manus fraterno sanguine fratres;
Destitit extinctos gnatus lugere parentes;
Optavit genitor primævi funera gnati,
Liber ut innuptæ poteretur flore novercæ;
Ignato mater substernens se impia gnato,
Impia non verita est divos scelerare penates;
Omnia fanda, nefanda, malo permista furore
Justificam nobis mentem avertere deorum,
Quare nec tales dignantur visere cœtus,
Nec se contingi patiuntur lumine claro.

Tritonis hera, &c.] Pallas was educated, it is said, on the banks of the Lybian lake Triton; hence she is called Tritonia. Nemesis has been mentioned in the notes to *Carm.* 47.

Penates.] Many editions have *parentes*, which I do not think makes such good sense. There are commentators who say, that this, and the preceding line refer to the well-known story of Oedipus and Jocasta; but I rather conceive that a general allusion is intended.

While the glad Delphians their abodes forsook,
To hail the pow'r, and bade their altars smoke!
Oft did stern Mars who walks th' embattled field,
Oft did Minerva with her Gorgon shield,
Oft virgin Nemesis the combat share,
And lead themselves their armed hosts to war.

But, when fell crimes this impious soil o'erspread;
When lawless passions rul'd in reason's stead;
When brothers' hands were drench'd in brothers' blood;
And parents' biers no filial tears bedew'd;
When the base father spurn'd his first-born heir,
That some gay step-dame might his fortunes share;
When a son's bed th' incestuous mother stain'd,
And daringly her houshold gods profan'd;
When vice, as virtue, was esteem'd by men;
Then deities no longer grac'd this scene,
From earth's vile throng to their own heav'ns withdrew,
And never more appear'd to mortal view.

Quare nec tales, &c.] This elegant mention of the golden age, when gods associated with men, before their crimes rendered them unworthy of divine favour, is very happily introduced; and closes the poem with becoming solemnity.

AD HORTALUM. LXII.

ETSI me assiduo confectum cura dolore
Sevocat à doctis, Hortale, virginibus:
Nec potis est dulces Musarum expromere fœtus
Mens animi; tantis fluctuat ipsa malis:
Namque mei nuper, Lethæo gurgite fratris
Pallidulum manans alluit unda pedem;
Troïa Rhœteo quem subter litore tellus
Ereptum nostris obterit ex oculis.
* * * * * * * * * * * * *
Nunquam ego te, vitâ frater amabilior,
Aspiciam posthac? at certè semper amabo,
Semper mœsta tuâ carmina morte legam:
Qualia sub densis ramorum concinit umbris
Daulias, absumpti fata gemens Ityli.

LXII.

Hortalus had requested of his friend Catullus, to send him a translation of Callimachus' celebrated poem on Berenice's hair; which he at length did; apologizing for his tardiness, by reason of his grief at his brother's death. Who this Hortalus was, has not been satisfactorily ascertained: some suppose him to be the same with the poet Hortensius, mentioned by Tacitus, and Suetonius.

Mens animi.] A singular, though elegant latinism. In like manner Lucretius:

Demique cur animi nunquam mens consiliumque
Gignitur in capite. LUCRET. *Lib.* 3.

Rhœteo.] Rhœteum, where the brother of Catullus was buried, is a Trojan promontory, famous for the sepulchre of Ajax, as Sigæum was for that of Achilles.

Ex

TO HORTALUS. LXII.

O, HORTALUS! with wasting cares opprest,
I live sequester'd from the tuneful Nine;
Nor can the Muse, while sorrow racks my breast,
Prompt the gay thought, or form the flowing line.

I a fond brother's heart-felt loss deplore,
Whose clay-cold feet dark Lethe's waters lave;
Beside fam'd Rhœteum, on the Trojan shore,
Rest his cold relicks in the peaceful grave.

E'en than my life, o brother, dearer far!
Say, never shall I view thy form again?
In love at least thou wilt be always dear;
Still shalt thou live in sorrow's tender strain.

Still will I sing thee, as the bird of eve
Sings sweetly-lorn upon her tufted seat;
Mid shades of darkest foliage pleas'd to grieve,
To mourn unhappy Itys' barb'rous fate!

Ex oculis.] After these words there is an evident hiatus, which some editions fill up with the following spurious line:

Alloquar? audiérne unquam tua facta loquentem?

Qualia sub densis, &c.] Similar to this is the following passage in Virgil:

Qualis populeâ mœrens Philomela sub umbrâ, &c.

And

Sed tamen in tantis mœroribus, Hortale, mitto
  Hæc excerpta tibi carmina Battiadæ:
Ne tua dicta vagis nequicquam credita ventis
  Effluxisse meo fortè putes animo:
Ut missum sponsi furtivo munere malum
  Procurrit casto virginis è gremio,
Quod miseræ oblitæ molli sub veste locatum,
  Dum adventu matris prosilit, excutitur,
Atque illud prono præceps agitur decursu:
  Huic manat tristi conscius ore rubor.

And a modern English poet has elegantly copied the Latin bard, in the following stanza on the death of his Constantia:

So may the Muse, that loves to grieve,
  Her strains into my breast instil;
Melodious as the bird of eve,
  In Maro's lays that murmur still!

LANGHORNE.

Ovid, *Metam.* 6. relates the story of Philomel, called Daulias, from the Attic region Daulia, and the unfortunate boy Itylus or Itys, who must not however be confounded with Itylus, son of Zethus and Ædon. See Homer, *Odyss.* 19.

Battiadæ.] Callimachus, librarian to the Ptolemies, was a descendant of Battus, the royal founder of Cyrene. See Strabo, *Lib.* 17. and Aulus Gellius, *Lib.* 7. also the notes to *Carm.* 7.

Yet, midst my woes, I send this Roman song,
Anxious to grant my friend his least desire,
Which erst the Bard, from ancient Battus sprung,
Warbled melodious on the Grecian lyre:

Lest Hortalus should deem his lov'd behest
Escap'd the mem'ry of his willing slave:
As from some modest virgin's secret breast
Escapes the apple her kind lover gave,

Which there in fond forgetfulness she laid;
Till, all abrupt, her witless mother came;
When, starting back, the falling gift betray'd
Her hidden love, while blushes spoke her shame.

Ut missum sponsi, &c.] This is a comparison, not less beautiful than singular. Vossius tells us, that presenting an apple to a virgin had an obscene signification, as well among the Greeks as Romans; and instances Paulinus, who was murdered on account of the apple sent by the empress Eudocia. See, relative to this subject, the *Chronic. Alexandrin.* and various Byzantine writers. Festus, upon this simile, says, that the infidelity of woman's bosom is proverbial; for she forgets whatever she places there.

COMA BERENICES. LXIII.

(COMA LOQUITUR.)

OMNIA qui magni despexit lumina mundi,
Qui stellarum ortus comperit, atque obitus:
Flammeus ut rapidi solis nitor obscuretur,
Ut cedant certis sidera temporibus,
Ut Triviam furtim sub Latmia saxa relegans
Dulcis amor gyrō devocet aerio:
Idem me ille Conon cœlesti lumine vidit
E Bereniceo vertice cæsariem,
Fulgentem clarè: quam multis illa deorum,
Levia protendens brachia, pollicita est,

LXIII.

This poem, which is referred to in the preceding *Carmen*, and which Catullus translated from the Greek of Callimachus, is generally allowed to be the least elegant of his compositions. It may not be improper to give my reader a short sketch of the story upon which the original was written, as Hyginus relates it, in his book, *de Signis Cælestibus*, where he speaks of the lion. See also Solinus, *Cap.* 29. Ptolomæus Evergetes, son of Ptolomæus Philadelphus king of Egypt, marrying, as the Ægyptian laws allowed, his own sister Berenice, or Beronice, was, a few days after his nuptials, obliged to go upon a martial expedition against the Syrians, or Assyrians as Catullus poetically calls them; and, that her husband might be successful, Berenice vowed to sacrifice a lock of her beautiful hair to Venus. Ptolomæus returned a conqueror, and his wife accordingly hung up her hair in the temple of Venus, which the next day was gone: Conon, a noted mathematician, to flatter the king, who was fond of the science of astronomy, pretended that it was carried to the skies, and converted into a constellation. For an account of Conon, see Hyginus, and Seneca,

Lib.

BERENICE'S HAIR. LXIII.

(THE HAIR SPEAKS.)

THE man, who watch'd each orb that gilds the skies;
That knew why planets set, and why they rise;
Could tell what cause obscures the solar blaze;
Why stars, in certain seasons, hide their rays;
Why, under Latmos' peak, the silver Queen
Steals to her loves, and quits the blue serene;
That very Conon, from yon spangled height,
Has oft beheld me mid the host of night;
Beheld me stream along the liquid air,
A radiant lock of Berenice's hair;

Lib. 6. Quæst. Nat. The beginning of this poem is found in Theon, the scholiast of Aratus, who notices some few stars scattered near the sign *virgo*, which are called Berenice's hair. Prideaux, in his Connexions, gives a very different account of Berenice, which Rollin copied almost verbatim.

Lumina mundi.] Many read, *munera mundi*; and Vossius writes, *mænia mundi*, similar to Lucretius's *flammantia mænia mundi*, which our poet Gray imitates by his "flaming bounds of place and time."

Ut Triviam, &c.] The triple goddess, Diana, Hecate, or Luna, whose three faces Virgil records, *tria Virginis ora Dianæ*, fell in love with Endymion, whom she persuaded Jupiter to throw into a perpetual sleep under mount Latmos, that she might for ever embrace him there. Hence, to sleep Endymion's sleep, became a Greek proverb for the inactive and drowsy.

Pollicita est.] Another Latin classic also records the custom of consecrating a lock of hair, by way of vow.

Quâ rex tempestate novo auctus Hymenæo,
Vastatum fines iverat Assyrios,
Dulcia nocturnæ portans vestigia rixæ,
Quam de virgineis gesserat exuviis.
Estne novis nuptis odio Venus? ánne parentum
Frustrantur falsis gaudia lacrymulis,
Ubertim thalami quas intrà limina fundunt?
Non, ita me divi, vera gemunt, juverint
Id mea me multis docuit regina querelis,
Invisente novo prœlio torva viro.
At tu non orbum luxti deserta cubile,
Sed fratris cari flebile discidium.
Quàm penitus mœstas exedit cura medullas!
Ut tibi tunc toto pectore sollicitæ
Sensibus ereptis mens excidit! atqui ego certè
Cognôram à parvâ virgine magnanimam.

Hic more parentum
Jasides thalamos, ubi casta adolesceret ætas
Virgineas libare comas, primosque solebat
Excusare toros. STATIUS.

Here (so long custom has ordain'd) are led
The nymphs, when ripen'd for the marriage-bed;
And, for the frailty of the sex atone,
With maiden ringlets on the altar thrown. LEWIS.

Non, ita me divi, &c.] The hair, which is the speaking personage, if I may be allowed the expression, throughout the whole poem, here tells us a well-known truth; that women are in general little averse to marriage. Berenice lamented exceedingly the loss of her new husband; yet, says the hair, fraternal love had no small

Which the fond queen, with hands uplifted, vow'd
A welcome off'ring to each fav'ring god,
When to the conquest of Assyria's land
Her raptur'd consort led his martial band,
And, proud of virgin spoils, he bore away
The blushing trophies of the am'rous fray.

But, is it, Venus, with unfeigned hate
That tender brides lament their bridal state?
Their parents' dawning hopes with grief to wound,
Do not false tears bedew the bed around?
So may Jove help me, as I here protest
That sorrow's feign'd which wets their throbbing breast!
My queen's sad plaints can vouch this solemn truth,
When war, unpitying, call'd away the youth:
She wept; but not a husband did she mourn;
She joy'd in him; she wept a brother gone.
A brother's loss her inmost soul subdu'd;
Him, only him, her frantic mind pursu'd;
And yet, for well I know thy earliest year,
I thought thee, Berenice, manlier far.

small share in her sorrow; for her husband was likewise her brother. Seneca has a line not inapplicable to our subject:

Felices nuptæ, moriar, nisi nubere dulce est!
Fond brides, I'll die, if 'tis not sweet to wed!

Magnanimam.] Hyginus tells us, that many, with Callimachus, agree in Berenice's courage; she was used to break horses for

Anne bonum oblita es facinus, quo regium adepta es
Conjugium, quo non fortius ausit alis?
Sed tum mœsta virum mittens, quæ verba locuta es!
Jupiter, ut tersti lumina sæpè manu!
Quis te mutavit tantus deus? an quòd amantes
Non longè à caro corpore abesse volunt?
At quæ ibi, proh, cunctis pro dulci conjuge divis
Non sinè taurino sanguine pollicita es!
Si reditum retulisset is, aut in tempore longo
Captam Asiam Ægypti finibus adjiceret.
Queis ego pro factis cœlesti reddita cœtu,
Pristina vota novo munere dissolüo.
Invita, ô regina, tuo de vertice cessi,
Invita; adjuro téque tuúmque caput:
Digna ferat, quod si quis inaniter adjurârit.
Sed qui se ferro postulet esse parem?

for the Olympic races, and perform various martial feats: one particularly is recorded, to which Catullus seemingly alludes. Her father, being surrounded by enemies, was in imminent danger; Berenice, perceiving it, sprang upon a horse, rushed through the foe, whom she put to flight, or slew; rescued her father; and, for this glorious action, her brother married her.

Quis te mutavit, &c.] The hair now reproaches its mistress with her extreme grief, which is thought rather too womanish for so illustrious a character.

Sed qui se ferro, &c.] This has been very happily imitated by Pope, in his Rape of the Lock, when the lovely Belinda's hair, like Berenice's, felt the power of steel:

What

Hast thou forgot that deed, surpass'd by none,
Which gain'd a husband's love, which gain'd a throne?
And when thyself, to his best honour true,
Bade thy lov'd warrior take his last adieu;
While thy fair hand wip'd off the frequent tear,
Ye gods, what noble language did I hear?
Then say, to all things but thy brother blind,
What pow'r hath chang'd the firmness of thy mind?
Perhaps 'tis nature's fault, who thinks it wrong
That souls congenial should be absent long:
Hence bullocks bled, hence frequent vows preferr'd,
That each kind deity might watch thy lord,
Speed his return, with triumph crown his stay,
And subject Asian realms to Egypt's sway:
This once obtain'd, amid the stars I shine,
Absolving all thy oaths, a new made sign!
But, by that head, by thy bright self I swear,
'Twas with regret I left a seat so fair;
And let no mortal this fond truth deny,
Or may just heav'n reward his perjury!

Say, who can steel's resistless force withstand?
The loftiest mount of Macedonia's land

What time would spare, from steel receives its date,
And monuments like men submit to fate!
Steel could the labours of the Gods destroy,
And strike to dust th' imperial tow'rs of Troy; Steel

Ille quoque eversus mons est, quem maximum in oris
Progenies Thyæ clara supervehitur,
Cùm Medi properâre novum mare, cúmque juventus
Per medium classi barbara navit Athon. 46
Quid faciant crines, cùm ferro talia cedant?
Jupiter, ut Chalybum omne genus pereat;

Steel could the works of mortal pride confound,
And hew triumphal arches to the ground:
What wonder, then, fair nymph! thy hairs should feel
The conquering force of unresisted steel? *Canto* 3.

Eversus mons est, &c.] This passage has been variously read, and as variously explained. Mount Athos in Macedonia is alluded to, that was cut through by the Persian army under Xerxes. Many for *maximum in oris*, read *maximum in orbe*; others *maximi natu*, &c. meaning the inhabitants of the summit of mount Athos. The *clara progenies*, as the most probable conjecture, I refer to the Macedonians writing *Thyæ*; for Stephanus and Solinus say, that Thya was the daughter of Deucalion, upon whom Jupiter begot Macedo, a youth who gave the name to Macedonia; though others will have Macedo to be the offspring of Osiris: but the *clara progenies* might be made to refer to the Medes, if we wrote *Rheæ*; for it is easy to deduce the origin of the Medes and Persians from Thea, or Theia, who married her own brother Hyperion. The ancient reading *Phthiæ* every one must surely disapprove; though many commentators, as Turnebus, and Muretus, have vainly endeavoured to torture the passage to a degree of sense: some of them lift mount Athos from its native spot to the confines of Thessaly, or Phthia, to justify the reading; an exploit surely greater than that of Xerxes. May not Thessaly have been confounded with Macedonia, from the word Emathia, which comprehends both countries? Vossius thinks we might read *Progenies Clytiæ clara*; alluding to Medea, the daughter of Æétes, and Clytia, from whom some fabulists say the Medes derived their name. *Clytæ* might not be an improper reading; for, according to Pliny and Livy, the Clytæ were a people near mount Athos.

Per

Was bow'd by steel; whilst onward to the shore
Thya's fam'd sons the rushing billows bore;
Whilst youthful Medes dar'd the new-bursting flood,
And foreign vessels rode where Athos stood.
Then since fell steel can things like these subdue,
What could weak hairs against its fury do?
O, may Jove's dreaded curse, and endless hate
The impious race of Chalybes await!

Per medium classi, &c.] The expedition of the Persian monarch, whose army consisted of Medians, a word nearly synonimous with Persians, and his cutting a passage through mount Athos, now called, by reason of its numerous monasteries, *Agios Oros*, or *Monte Santo*, may be found amply described by Herodotus, Pliny, Justin, Probus, and a variety of other writers. Cicero likewise mentions it: *Cum tantis classibus, tantisque equestribus et pedestribus copiis, Hellesponto juncto, Athone perfosso, maria ambulavisset.* And in like manner Claudian, speaking of Xerxes:

Cum classibus iret,
Per scopulos.

Jupiter, ut Chalybum, &c.] This is undoubtedly the true text. The *Chalybes*, a people of Scythia, or rather of Asia Minor, near the river Thermodon, are so called, from Chalybs the son of Mars, who first found out the use of iron. Æschylus calls Scythia, αἶαν σιδηρομήτορα. Thus Virgil:

India mittit ebur, mittunt sua thura Sabei
At Chalybes nudi ferrum. VIRG. *Georg.* 1.
Ind yields us ivory, and Arabia gums,
From naked Chalybes our iron comes.

Angelus Pontanus was the first who restored this verse in Catullus. Many for *Chalibum* write *Celitûm*; others *sicelicum*; and Vossius has *celtûm*, from *celtis*, which he says is a sculptor's steel instrument. We know now that the *celtes* of the ancients were spear-heads. See Borlase's Antiquities of Cornwall.

Et qui principio sub terrâ quærere venas
Institit, ac ferri fingere duritiem.
Abruptæ paulò antè comæ mea fata sorores
Lugebant, cùm se Memnonis Æthiopis
Unigena, impellens nutantibus aëra pennis,
Obtulit Arsinoës Chloridos ales equus:
Isque per æthereas me tollens advolat umbras,
Et Veneris casto collocat in gremio.
Ipsa suum Zephyritis eò famulum legârat,
Grata Canopeis incola litoribus;
Scilicet in vario ne solùm lumine cœli
Aut Ariadneis aurea temporibus
Fixa corona foret; sed nos quoque fulgeremus
Devotæ flavi verticis exuviæ,

Abruptæ paulò antè, &c.] In like manner Pope:

The sister lock now sits uncouth, alone,
And in its fellow's fate foresees its own.

Rape of the Lock, Canto 4.

Cùm se Memnonis, &c.] No passage in our poet has puzzled commentators more than this. Some contend, that the *ales equus* alludes to Pegasus, who, they ignorantly say, was Memnon's only brother, and son of Aurora; and that Aurora made a present of this horse to Jupiter: others, more reasonably, understand by *ales equus*, Zephyrus, who is so stiled by many writers. Aurora, mother of Memnon, was likewise the mother of the Winds; as Hesiod writes, *in Theogn.*

Αργαίῳ δ' Ηῶς ἀνέμοις τέκε καρτεροθύμοις
Αργέστιν, Ζέφυρον, Βορέην, &c.

However, whether it was Pegasus, or Zephyrus, that carried away the hair from Arsinoe, a town of Cyrene, where, according to Pliny, *Cap.* 5. *Lib.* 5. Venus had a temple, we find it was, at the instance

They who first dar'd explore the hated earth,
And gave to harden'd steel its fatal birth.

My sister locks ne'er ceas'd my loss to mourn:
What time the offspring of the roseate Morn,
The light-wing'd Zephyrus, by Flora lov'd,
O'er fields of air on trembling pinions mov'd;
Swift to Arsinoë urg'd his rapid flight,
And thence convey'd me thro' the gloom of night,
To these bright realms of æther pure convey'd,
Then in the bosom of chaste Venus laid:
For, such the mandate to her am'rous slave
Which, on Canopus' banks, young Flora gave;
That not distinguish'd in the heav'ns alone
Should shine refulgent Ariadne's crown;
But that the yellow tresses of my fair,
Sacred to love, might gild th' illumin'd air.

instance of Flora, Zephyritis, which Silvius, and some others improperly construe Venus, because she had a fane on Zephyrium, an Egyptian promontory. See Strabo, *Lib.* 9. But Flora, who might be supposed to dwell on the flowery borders of Canopus, a town watered by the fruitful Nile, is the best construction; for Zephyrus was her servile lover, her *famulus*; therefore the poet happily feigns, that Flora sent him upon the errand of carrying the hair away by night (for we may justly suppose it blown away by some accidental blast) from the temple of Venus, to convey it to the goddess herself in the skies; meaning the Venus Urania, or the chaste celestial Venus; because Berenice's love was spotless.

Aut Ariadneis, &c.] See the first note to the episode of Ariadne and Theseus, in the preceding *Carmen*.

Virginis

Vividulo afflatu cedentem ad templa deûm, me
Sidus in antiquis diva novum posuit.
Virginis et sævi contingens namque Leonis
Lumina, Callisto juxta Lycaonida
Vertor in occasum, tardum dux ante Booten,
Qui vix serò alto mergitur Oceano.
Sed, quanquam me nocte premunt vestigia divûm,
Luce autem canæ Tethyi restituor,
(Pace tuâ fari hæc liceat, Rhamnusia virgo,
Namque ego non ullo vera timore tegam,
Non, si me infestis discerpant sidera dictis,
Condita quin veri pectoris evolüam)
Non his tam lætor rebus, quàm me abfore semper,
Abfore me à dominæ vertice discrucior:
Quîcum ego, (cùm virgo quondam fuit, omnibus expers
Unguentis,) unà millia multa bibi.
Nunc vos, optato quas junxit lumine teda,
Non priùs unanimis corpora conjugibus

Virginis et sævi, &c.] Catullus here ascertains the spot where Berenice's hair is fixt, by the neighbouring constellations, which are easily found on the celestial globe. Bootes, or Arcturus, or Arctophylax, is the last star that bathes itself in the ocean.

Expers Unguentis.] Virgins of strict chastity never anointed themselves with any perfumed unguent, but used simple oil. Callimachus represents Pallas, and Diana rejecting perfumed oils; nor

Me, bath'd with parting tears, the goddess hung
A novel star the ancient stars among;
Not far remov'd from fair Calisto's beam,
I near the Virgin, near the Lion gleam;
And reach the west, long ere Bootes laves
His loit'ring axle in the briny waves:
Tho' trod each night beneath the gods' proud feet,
Each morn I fly to Tethys' cool retreat.
But let me, Nemesis, this truth reveal;
For truth no fear shall urge me to conceal;
Even tho' each star, with malediction loud,
Should warn me not to whisper it abroad:
Know then, such honours have no charms for me,
Since, o lov'd mistress, I'm remov'd from thee!
I, on whom once unnumber'd sweets were shed,
Sweets that ne'er dew'd thee when a blooming maid.

And you, young brides, whom wish'd delights employ,
Whom Hymen's torch now lights to wedded joy!

nor did such virgins wear garlands of sweet flowers for their hair, but plainer wreaths, till they were married: however they were allowed to perfume themselves with myrrh, cinnamon, or any such simple sweet; but not with perfumes composed of a variety of odours. VOSSIUS.

Vester

Tradite, nudantes rejectâ veste papillas,
Quàm jucunda mihi munera libet onyx;
Vester onyx, casto petitis quæ jura cubili:
Sed quæ se impuro dedit adulterio,
Illius, ah, mala dona levis bibat irrita pulvis!
Namque ego ab indignis præmia nulla peto.
Sed magìs, ô nuptæ, semper Concordia, vestras
Semper Amor sedes incolat assiduus.
Tu verò, regina, tuens cùm sidera, divam
Placabis festis luminibus Venerem;
Sanguinis expertem non votis esse tuam me,
Sed potiùs largis affice muneribus.

Vester onyx, &c.] The whole of this line some, more obscenely, write thus: *Vester onyx casto quatitis quæ jura cubili.* Of the Arabian stone, called onyx, the ancients cut many little vases for drinking out of, and other purposes; but some more particularly for keeping essences, and ointments. Thus Pliny, *Cap.* 8. *Lib.* 36. *Hunc aliqui lapidem alabastriten vocant quem cavant ad vasa unguentaria, quoniam optime servare incorrupta dicitur.* Thus too Propertius, *Eleg.* 13. *Lib.* 2.

Cùm dabitur Syrio munere plenus onyx.

There is also a gem called onyx, whose colour was said to resemble that of human finger-nails.

Semper Concordia, &c.] This is similar to Martial:

Candida perpetuo reside, Concordia, lecto,
Tamque pari semper sit Venus æqua jugo.
Diligat illa senem quondam: sed et ipsa marito,
Tunc quoque cum fuerit, non videatur anus.

MART. *Epig.* 13. *Lib.* 4.

O, may bland Concord ever guard their bed;
Long on the pair her gifts may Venus shed!

O'er

Let not your husbands press your latent charms,
Nor bare your bosoms to their circling arms;
Ere to my beams the onyx vase shall pour
A due libation from its perfum'd store;
Such as alone the virtuous fair bestow
Who keep inviolate their nuptial vow:
For learn, those vile libations I disdain,
Where lawless deeds the marriage bed profane;
Let these neglected on the earth be thrown;
I scorn the giver, and the gift disown.

With you, chaste brides, may concord ever dwell;
O'er your pure lives may tenderest bliss prevail!
And thou, fair princess, lifting thy sweet eyes
To the bright orbs that gild these sapphire skies,
With solemn rites invoke love's pitying Queen;
No bleeding victim must her altar stain;
With vows implore my wish'd return to thee;
With costly off'rings bribe the deity!

O'er his white head when age has shower'd its snow,
Still may her breast with wonted passion glow;
And may she seem when youth and beauty flies,
Still young, still beauteous in her husband's eyes!

Sanguinis expertem, &c.] It was criminal to sacrifice any living animal upon the altar of the Paphian Venus; nothing but frankincense, and garlands of flowers were placed upon it. To this purpose Virgil:

Ipsa

Sidera cur retinent? utinam coma regia fiam,
Proximus Hydrochoi fulgeret Oarion.

AD JANUAM MOECHAE CUJUSDAM. LXIV.

VIATOR.

O DULCI jucunda viro, jucunda parenti,
Salve, téque bonâ Jupiter auctet ope,
Janua: quam Balbo dicunt servîsse benignè
Olim, cùm sedes ipse senex tenuit;
Quámque ferunt rursus voto servîsse maligno,
Postquam est porrecto facta marita sene.
Dic agedum nobis, quare mutata feraris
In dominum veterem deseruisse fidem.

Ipsa Paphum sublimis abit, sedesque revisit
Læta suas, ubi templum illi centumque Sabæo
Thure calent aræ, sertisque recentibus halant. VIRG. *Æn.* 1

Thro' air sublime the Queen of love retreats
To Paphos' stately tow'rs, and blissful seats;
Where to her name an hundred altars rise,
And gums, and flow'ry wreaths, perfume the skies. PITT.

Proximus Hydrochoi, &c.] Many read the line, *Proximus Arcturo luceat Erygone:* for, say they, Aquarius and Orion are widely distant from each other, which is true, therefore *proximus* is improper. But I take this to be the explication of the passage: *Provided I can but be placed again upon the head of my loved Berenice, I care not, though the whole order of nature were subverted; let the stars at the greatest distance from each other, as Orion and Aquarius, meet; let all heaven shine as it pleases!* SILVIUS.

There

Ye envious planets, why my flight detain?
O, let me grace that royal head again!
Then may Orion with Aquarius shine;
Beam as ye list, proud stars, I'll not repine!

TO A CERTAIN HARLOT's DOOR. LXIV.

PASSENGER.

HAIL, door, to husband and to father dear!
And may Jove make thee his peculiar care!
Thou who, when Balbus liv'd, if fame say true,
Wast wont a thousand sorry things to do;
And, when they carried forth the good old man,
For the new bride who didst them o'er again;
Say, how have people this strange notion got,
As if thy former faith thou hadst forgot?

LXIV.

There is no piece in Catullus, with regard to which we are left so much in the dark, as the present poetical dialogue. Who this infamous woman of the house was, who Balbus, Cæcilius, the impotent son, the too-officious father, and the other personages were, we cannot tell; and hardly have we any grounds for conjecture; therefore the sting of the satyr, which seems to be intended, is quite lost to us.

Porrecto.] Catullus seems to allude here to the *collocatio*, or the custom of laying the dead body at the threshold of the house; performed always by the nearest relation; in doing which, care was taken to place the feet outward from the door. Thus Suetonius, *in Augusto: A Bovillis Equester ordo suscepit, urbique intulit, atque in vestibulo domûs collocavit.*

Cæcilio.

JANUA.

Non (ita Cæcilio placeam, quoi tradita nunc sum)
Culpa mea est, quanquam dicitur esse mea.
Nec peccatum à me quisquam pote dicere quicquam:
Verùm isti populo janua quidque facit:
Quin quacumque aliquid reperitur non benè factum,
Ad me omnes clamant; Janua, culpa tua est.

VIATOR.

Non istuc satìs est uno te dicere verbo,
Sed facere, ut quivis sentiat, et videat.

JANUA.

Quî possim? nemo quærit, nec scire laborat.

VIATOR.

Nos volumus: nobis dicere ne dubita.

Cæcilio.] This Cæcilius, of whom the gate speaks, Turnebus conjectures to be Cæcilius Metellus the Consul, who married Clodia, supposed to be the Lesbia of Catullus, and the strumpet in question; others refer to Cæcilius, mentioned in *Carm.* 32. Propertius makes a gate complain, much in the same strain, of its mistress's lusts, in *Eleg.* 16. *Lib.* 1.

Verùm isti populo, &c.] This line, which supplies a lost pentametre, and is spurious, however written, has various readings:

Verùm

DOOR.

So may Cæcilius help me, whom I now
Must own my master, as I truly vow!——
Be the offences talk'd of great, or small;
Still I am free, and ignorant of all:
I boldly dare the worst that can be said;
And yet, what charges to my fault are laid!
No deed so infamous, but strait they cry,
" Fy, wicked door! this is your doing, fy!"

PASSENGER.

This downright, bold assertion ne'er will do;
You must speak plainer, and convince us too.

DOOR.

I would;—but how, when no one wants to know?

PASSENGER.

I want;—collect your facts, and tell them now.

Verùm isti populi janua qui te facit.
Verùm isti populi nainia, Quinte, facit.
Verùm istæc potius janitor ipse facit.
Verùm istis me auctorem esse facit populus:
Verùm isti populo di mala multa ferant.

JANUA.

Primum igitur, virgo quòd fertur tradita nobis,
Falsum est: nonque illam vir prior attigerat,
Languidior tenerâ quoi pendens sicula betâ,
Nunquam se mediam sustulit ad tunicam:
Sed pater ipsius gnati violâsse cubile
Dicitur, et miseram conscelerâsse domum:
Sive quòd impia mens cæco flagrabat amore;
Seu quòd iners sterili semine gnatus erat,
Et quærendum aliunde foret nervosius illud,
Quod posset zonam solvere virgineam.

VIATOR.

Egregiam narras mirâ pietate parentem,
Qui ipse sui gnati minxerit in gremium.

Virgo quòd fertur, &c.] The door says, that its unknown mistress came not into the house chaste, for she was polluted before, as it relates, by her husband's father. This does not correspond with any thing we know of Catullus's Clodia, or Lesbia, who, it is said, was debauched by her own brother, P. Clodius. See *Carm.* 55.

Languidior, &c.] This expression, here obscenely applied, is proverbial, from the flagging of the leaves of beet; hence the Latin word *batizare*, to droop, (ἀντὶ τοῦ ἀτονίαν) used by Suetonius, *in Augusto*. See Pliny, on this plant, *Cap.* 13. *Lib.* 9.

Zonam solvere.] See the last note to *Carm.* 2.

Minxerit

DOOR.

First, then, I will deny, for so 'tis thought,
That a young virgin to my charge was brought;
Not that her husband, with ungovern'd flame,
Had stol'n, in hasty joy, that sacred name;
So vile his manhood, and so cold his blood,
Poor, languid tool! he could not, if he wou'd:
But his own father, 'tis expressly said,
Had stain'd the honours of his nuptial bed;
Whether, because to virtue's image blind,
Thick clouds of lust had darken'd all his mind;
Or, conscious of his son's unfruitful seed,
He thought some abler man should do the deed.

PASSENGER.

A pious deed, in truth; and nobly done——
A father makes a cuckold of his son!

Minxerit in gremium.] Horace uses the word *mingere* in the same sense:

Dicitur ut formæ melioris meïat eodem.
HOR. *Sat.* 7. *Lib.* 2.

And in like manner Persius:

Patriciæ immeïat vulvæ.

Pliny more than once uses the word *urina pro semine.*

JANUA.

Atqui non solum hoc se dicit cognitum habere
Brixia Chinææ supposita speculæ,
Flavus quam molli percurrit flumine Mela,
Brixia, Veronæ mater amata meæ:
Sed de Posthumio, et Cornelî narrat amore,
Cum quibus illa malum fecit adulterium.
Dixerit hìc aliquis; Qui tu isthæc, Janua, nôsti,
Quoi nunquam domini limine abesse licet,
Nec populum auscultare; sed huic suffixa tigillo,
Tantùm operire soles, aut aperire domum?
Sæpe illam audivi furtivâ voce loquentem
Solam cum ancillis hæc sua flagitia,
Nomine dicentem, quos diximus; utpote quæ mî
Speraret nec linguam esse, nec auriculam.

Brixia Chineæ, &c.] Brixia, or Brescia, was a town of Cisalpine Gaul, or Lombardy, bathed by the river Mela, and situate at the foot of the mountain Chinæus, or Chinæa, which our poet calls *specula*, from the extensive prospect it commanded. Of this mountain I can find no mention elsewhere: many editors read *Ciconiæ* for *Chineæ*. Vossius, perhaps not improperly, has *Cycneæ*, from Cycnus, a mountain near Brixia, deriving its name from Cycnus, a Ligurian king, who was converted into a swan near this place. See the story in Ovid, *Metam.* 7.

Brixia, Veronæ mater.] Brescia was called the mother of Verona; most probably from the Veronese being originally a colony of the Brescians; or because Brescia was the metropolis of the Cœnomani, a people mentioned by Livy, Pliny, and others, in whose territory Verona stood.

Posthumio

DOOR.

Nor was this all that conscious Brixia knew;
Sweet mother of the country where I grew
In earliest youth! who, from Chinæa's height,
Sees boundless landscapes burst upon the sight;
Brixia! whose sides the yellow Mela laves
With the calm current of its gentle waves:
She also knows what bliss Posthumius prov'd;
And how, in triumph, gay Cornelius lov'd;
With both of whom, so wanton was the fair,
She did not blush her choicest gifts to share.
"But how (you'll ask) could you, a senseless door,
"These secrets, and these mysteries explore;
"Who never from your master's threshold stirr'd,
"Nor what the people talk'd of ever heard;
"Content upon your hinges to remain,
"To ope, and shut, and then to ope again."—
Learn, that full oft I've heard the whisp'ring fair,
Who ne'er suspected I had tongue, or ear,
To her own slaves her shameful actions tell,
And speak the very names I now reveal.

Postbumio, et Cornelî, &c.] Some conjecture this Posthumius to be the one mentioned by Lucilius, *apud Nonium Marcell.* The *Postbumii*, and *Cornelii* of antiquity are innumerable.

Cum ancillis.] Many editors have *consiliis*; Maffeus reads *conciliis*; and Manutius *consciolis*; Vossius writes *Ceciliis*, alluding

Præterea addebat quemdam, quem dicere nolo
Nomine, ne tollat rubra supercilia.
Longus homo est, magnas quoi lites intulit olim
Falsum mendaci ventre puerperium.

AD MANLIUM. LXV.

QUOD mihi fortunâ, casúque oppressus acerbo,
Conscriptum hoc lacrymis mittis epistolium;

to Cæcilius Metellus, before mentioned, and his whole family, all of whom, he says, are recorded in history for their lasciviousness: but *ancillis* is certainly the most apt reading. Ovid, Tibullus, Propertius, and a variety of other writers, mention the intriguing qualities of the *ancillæ*, or waiting-maids of the ancients.

Rubra supercilia.] An elegant Latinism, to express anger, which would not bear a literal translation. In like manner Petronius: *Postquam se amari sensit supercilium altiùs sustulit.*

Longus homo est, &c.] I could never find any satisfactory comment on these two lines, among the variety of annotators I have consulted. *Longus*, we are informed by Dousa, is here put, as μεγας is by Aristophanes, for *stolidus*, *bardus*; silly, witless: and Achilles Statius only observes, what is obvious to every one, viz. that illegitimacy often causes many family law-suits.

LXV.

The purport of this poem is to console Manlius for the loss of his wife Julia, whose epithalamium Catullus wrote in *Carm.* 58. It appears that Manlius had requested of our bard some of his gay, poetic productions, to amuse him; but Catullus excuses himself on account of his own grief, occasioned by his brother's death,

One more she mention'd, whom I will not speak,
Lest warm displeasure flush his angry cheek:
Thus far I'll tell thee; he's an awkward brute,
Whose spurious birth once caus'd no small dispute.

TO MANLIUS. LXV.

YES! that thou hold'st me to thy mem'ry dear,
When dark misfortune hangs upon thy brow;
And, tho' each word be written with a tear,
Still that to me thou bid'st those sorrows flow;

death, which throws him into a similar desponding state with Manlius; as well as by reason of having left his lively poems, and other books at Rome, where he had now fixed his home. Lastly, he expresses his gratitude to Manlius, and concludes with kind wishes.

I cannot coincide in opinion with Muretus, who affirms, that this is one of the finest elegies, and that its diction is the purest, of any in the Latin language; he likewise says, that he is convinced, from this specimen, that elegiac poetry was Catullus's excellence; and that, had he cultivated his talent, he would have shone superior in elegy. Our poet certainly succeeded most in the *hendecasyllabi*.

Lacrymis mittis epistolium.] Pope has something similar to this, in his pathetic poem of Eloisa to Abelard:

Line after line my gushing eyes o'erflow,
Led thro' a sad variety of woe!

Naufragum ut ejectum spumantibus æquoris undis
Sublevem, et à mortis limine restituam;
Quem neque sancta Venus molli requiescere somno
Desertum in lecto cœlibe perpetitur;
Nec veterum dulci scriptorum carmine Musæ
Oblectant, cùm mens anxia pervigilet;
Id gratum est mihi, me quoniam tibi ducis amicum;
Muneráque et Musarùm hinc petis, et Veneris.
Sed, tibi ne mea sint ignota incommoda, Manli,
Neu me odisse putes hospitis officium;
Accipe queis merser fortunæ fluctibus ipse,
Ne ampliùs à misero dona beata petas.
Tempore quo primùm vestis mihi tradita pura est,
Jucundum cùm ætas florida vir ageret,
Multa satìs lusi: non est dea nescia nostrî,
Quæ dulcem curis miscet amaritiem.

Naufragum ut ejectum, &c.] This is a beautiful metaphor, and has a singularly fine effect here.

In lecto cœlibe.] In like manner Sophocles, *in Trachiniis*:

Ενθυμίοις εὐναῖς τᾶν ανδρώτοις.

Vestis, &c.] The *toga pura*, or *virilis*, which was plain, and without any purple ornament, as most other *togæ* had, was the dress of ordinary persons in their private occupations; and of youths in general, when they arrived to the age of sixteen, or seventeen; at which time they were thought fit for public employ, and regarded as men.

Quæ dulcem curis, &c.] This attribute of the Cyprian deity has been mentioned by almost every poet. Thus Plautus:

Namque, ecastor, amor et melle et felle est fecundissimus!

The

From the rough billows of the vexed sea
Bid'st me thy danger'd bark consoling lead,
Spy out each gleam of hope's enliv'ning ray,
And snatch thee from the mansions of the dead;

Thee, on thy widow'd couch whom Venus sees,
Yet, trouble's surest balm, sweet rest denies;
Whom not a Muse with ancient lore can please,
Doom'd to the anxious care that never dies;

Yes, this—I own it—fills my heart with joy!
With joy I hear thy partial, fond desire;
That sportive with the Muses I would toy,
And thy dejected soul with mirth inspire:

But, that my loss thou mightst for certain know,
That I no thankless guest may seem to be;
Learn, Manlius, how I'm plung'd in floods of woe;
Nor hope for pleasure from a wretch like me!

When manhood's vest that boasts no blushing hue
I first put on, in life's fresh-blooming spring:
Then the delicious pangs of love I knew;
Of rapture much, and various did I sing.

The allusion to the same conceit in Anacreon, *Ode* 45. is very beautiful; where Venus dips her son's darts in honey, as fast as Vulcan forges them, and Cupid afterwards dips them in gall. See also our poet, *Carm.* 61. *L.* 95.

Veronæ

Sed totum hoc studium luctu fraterna mihi mors
Abscidit. ô misero frater adempte mihi!
Tu mea tu moriens fregisti commoda, frater:
Tecum unà tota est nostra sepulta domus:
Omnia tecum unà perierunt gaudia nostra,
Quæ tuus in vitâ dulcis alebat amor.
Cujus ego in interitu totâ de mente fugavi
Hæc studia, atque omnes delicias animi.
Quare quod scribis, Veronæ turpe Catullo
Esse, quòd hìc quisquis de meliore notâ
Frigida deserto tepefecit membra cubili;
Id, Manli, non est turpe, magìs miserum est.
Ignosces igitur, si, quæ mihi luctus ademit,
Hæc tibi non tribuo munera, cùm nequeo.
Nam quòd scriptorum non magna est copia apud me,
Hoc fit, quòd Romæ vivimus: illa domus,
Illa mihi sedes, illic mea carpitur ætas:
Huc una è multis capsula me sequitur.

Veronæ turpe Catullo, &c.] Manlius, who wished for Catullus's company at Rome, persuasively reproached him with his stay at Verona, asking him, what he could do there; since no woman in that place could be found sufficiently handsome to engage his affections, Rome being the mart for beauty? But Catullus says, the affairs of his brother, who was lately dead, detain him at Verona; therefore he rather deserves pity than reproach.

But, o, my much-lov'd brother, since thou'rt dead,
No more my leisure these gay trifles grace!
With thee the train of rosy pleasures fled,
With thee too fled the glories of our race!

Perish'd with thee are all those dear delights,
Nurs'd by thy tender friendship's holy flame;
Each fav'rite study now no more invites,
No more of rapture's softest bliss I dream:

Then cease to chide my unavailing stay;
'Tis true Verona boasts no frolic fair,
To waste in blandishments the nights away——
'Tis grief detains thy lov'd Catullus here!

And, o, forgive me, if, in sorrow's gloom,
I still delay the tribute of my strains!
Delay a gift I cannot grant, since Rome
My little hoard of learned wealth contains:

But one small book of all my letter'd store
From Rome I brought, from Rome, my chiefest pride!
My fav'rite dwelling, that I most adore,
Where in soft lapse my silver moments glide!

Quod cùm ita sit, nolim statuas me mente malignâ
Id facere, aut animo non satìs ingenuo:
Quòd tibi non utriusque petiti copia facta est:
Ultro ego deferrem, copia si qua foret.
Non possum reticere, deæ, quâ Manlius in re
Juverit, aut quantis juverit officiis;
Ne fugiens seclis obliviscentibus ætas
Illius hoc cæcâ nocte tegat studium:
Sed dicam vobis; vos porrò dicite multis
Millibus, et facite hæc charta loquatur anus.

* * * * * *

Notescátque magìs mortuus, atque magìs:
Ne tenuem texens sublimis aranea telam
Deserto in Manlî nomine opus faciat.

Quâ Manlius in re, &c.] Some read, *quam salius in re*; but Scaliger writes, *quam Alius in re*; saying, that Alius was either a cognomen, or name by adoption, of Manlius.

Ne fugiens seclis, &c.] The poet's sudden address to the Muses, to preserve the memory of Manlius's kindness, is very elegantly introduced here; nor could he have hit upon a more happy expedient to immortalize it. To this purpose Tibullus:

Quem referent Musæ, vivet, dum robora tellus,
Dum cælum stellas, dum vehet amnis aquas.
TIB. *Eleg.* 4. *Lib.* 1.

While stars with nightly radiance gild the pole,
Earth boasts her oaks, or mighty waters roll;
The fair, whose beauty poets deign to praise,
Shall bloom uninjur'd in poetic lays. GRAINGER.

And likewise Theocritus:

Αἰεὶ τᾶτὸ δῖος κέραις μέλει ἀιὲν ἀοιδοῖς,
Ὑμνῆν ἀθανάτας, ὑμνῆν ἀγαθῶν κλέα ἀνδρῶν. THEOC. *Idyl.* 16.

It

O, deem not then, that this ingenuous breast
  Can harbour ought that merits thy dispraise!
Fain would I grant thee ev'ry fond request;
  But want the pow'r, and not the will to please.

Yes; I'll to you, ye sacred Nine, reveal
  All that to Manlius, and his zeal I owe;
Nor ever let oblivion's shade conceal
  Those deeds, that shine with friendship's brightest glow.

Hear this, and tell it to some future age:
  Long may his praise in these poor annals live;
And where the name of Manlius decks my page,
  There its base web let no vile spider weave.

It fits the Muse's tongue, the poet's pen,
  To praise th' immortal gods, and famous men. FAWKES.

Loquatur anus.] After this line an hexametre is wanting, which many editors thus supply:

Omnibus inque locis celebretur fama sepulti.

And others thus:

Omnibus et triviis vulgetur fabula passim.

The first of these interpolations, Scaliger says, is the production of Marullus, Pontanus Carinus, or some such daring annotator; the latter, Vossius thinks, is supplied by one Florus Seneca, who some suppose to be the author of the *Pervigilium Veneris*.

Ne tenuem texens, &c.] This thought is beautiful, and perhaps original. Many for *Deserto in Manli*, write, *In deserto Ali*, as in the preceding note; which Vossius allows to be the constant reading of the older texts, though he does not adopt it.

Duplex

Nam mihi quam dederit duplex Amathusia curam,
Scitis, et in quo me torruerit genere;
Cùm tantùm arderem, quantùm Trinacria rupes,
Lymphâque in Oetæis Malia Thermopylis;
Mœsta neque assiduo tabescere lumina fletu
Cessarent, tristíque imbre madere genæ.
Qualis in aerii pellucens vertice montis
Rivus, muscoso prosilit è lapide;
Qui cùm de pronâ præceps est valle volutus,
Per medium densi transit iter populi,
Dulce viatori lasso in sudore levamen,
Cùm gravis exustos æstus hiulcat agros:

Duplex Amathusia.] Venus, adored at Amathus, a city of Cyprus, is stiled *duplex*; either because there were supposed to be two Venuses, the celestial ὐρανίαν presiding over chaste loves, and the terrestrial πανδημον presiding over impure ones; or, because of her wiles; Horace uses the word in this last sense:

Nec cursus duplicis per mare Ulyssis.

HOR. *Od.* 6. *Lib.* 1.

Trinacria rupes.] Mount Ætna in Sicily is here meant, which was called Trinacria from its three rocky promontories, Pachynus, Pelorus, and Lilybæum. To this purpose Ovid, *in Fastis:*

Terra tribus scopulis vastum prorumpit in æquor.

See Pliny, *Cap.* 109. *Lib.* 2. and *Cap.* 7. *Lib.* 3. Likewise Strabo, *Lib.* 6.

Oetæis Malia Thermopylis.] At the foot of the Thessalian Oeta as it verges to the gulf of Malia, over against Eubœa, is a small valley, where are some hot springs, once sacred to Hercules; near

How burnt this bosom you, chaste Muses, know;
How oft with love's sweet agonies it sigh'd;
Burnt like fierce Ætna, or the baths that flow
From Malia's fount near Oeta's scorching side.

Nor ceas'd these eyes to pour the frequent tear,
Till with dim feeble light they weaker grew;
Nor ceas'd my cheeks a moment to appear
Without the copious flow of sorrow's dew.

As the clear stream, sparkling in airy height,
To vales below leaps from its mossy stone,
Bathes public ways, chears the toil'd traveller's sight,
Who thirsts, when earth is cleft by the hot sun:

near their sources was built a strong wall by the Phocians, to defend them against the incursions of the Thessalians. The gates there built are called by the Greeks, πυλαὶ; and by reason of its waters the place is named Thermopylæ. See Livy, *de Bel. Macedon.* Strabo, *Lib.* 9. and Herodotus, *Lib.* 6. Vossius reads *Daulia* for *Malia*, from Daulis, a city of Phocis, falsely placed by him at the foot of Oeta; and Jacobus Taurellus writes *Lamia*, meaning the Lamian gulf, from Lamia, a town of Thessaly, which had warm springs, according to Pausanias, *in Attic. Cap.* 4.

Qualis in aerii, &c.] Here follow two lovely comparisons: the first, like the second, I cannot but consider as referring to the kindnesses of Manlius in the subsequent lines; although some editors, from their punctuation of the Latin text, would seem to make it refer to the poet's tears in the preceding lines; but then it is surely inapplicable. The mention of Castor and Pollux, at the end of the second, is explained by the last note to *Carm.* 4.

Communes

Ac velut in nigro jactatis turbine nautis
Leniùs aspirans aura secunda venit,
Jam prece Pollucis, jam Castoris implorata:
Tale fuit nobis Manlius auxilium.
Is clausum lato patefecit limite campum;
Isque domum nobis, isque dedit dominam,
Ad quam communes exerceremus amores:
Quò mea se molli candida diva pede
Intulit, et trito fulgentem in limine plantam
Innixa argutâ constituit soleâ:
Conjugis ut quondam flagrans advenit amore
Protesilaëam Laodamia domum

Communes exerceremus amores.] Such as could maintain friendship with their rivals in love were esteemed courteous, and accommodating in the extreme. Thus Plautus, *Sticho*, *Ac.* 5. *Sc.* 4.

Hæc facetia'st, amare inter se rivales duos;
Uno cantharo potare, et unum scortum ducere.
Hoc memorabil' est: ego tu sum, tu es ego: uni animi sumus:
Unam amicam amamus ambo: mecum ubi est, tecum est tamen.
Tecum ubi autem est, mecum ibi autem est: neuter utri invidet.

VULPIUS.

Argutâ constituit soleâ.] Many here construe *argutâ*, by *exiguâ*; a small foot being esteemed a beauty, according to Ovid. See the notes to *Carm.* 40. So a small head is a beauty in the horse, in which sense Virgil, *Georg.* 3. uses the word *argutus*; but Catullus certainly refers to the noise of the shoe, grateful to the lover's ear, as it argued his mistress not far distant. The "vocal heel" is mentioned in English poetry, by Phillips. Splendid Shilling. The Bœotian shoe made of wood, with nails, the better to tread the grapes, was particularly noisy. To this sort Theocritus alludes, *Idyl.* 7.

Say,

As to the mariner, long toss'd by storms,
Is the soft gale that all propitious blows;
When no black cloud the face of heav'n deforms,
And the Twin-brothers hear the wretch's vows:

Such were to me those gifts, with lib'ral hand,
Which Manlius shower'd—he gave my sweet abode,
Enlarg'd the scanty limits of my land,
On me the nymph, who shar'd our love, bestow'd.

Ah, happy spot! by soft delights endear'd,
Where late with snowy feet my goddess rov'd;
How oft with joy her vocal step I heard,
As o'er the threshold's well-known bound she mov'd.

Just so the fond Laodamia flew,
Soft-sighing, to her husband's wish'd abodes;

Say, does the proffer'd feast your haste excite,
Or to the wine-press some old friend invite?
For such your speed, the pebbles on the ground,
Dash'd by your clogs, at ev'ry step resound! FAWKES.

Conjugis ut quondam, &c.] Catullus here means to paint the excess of his love, by saying it surpassed Laodamia's, who, fired with amorous impatience, went to her husband's home before she had made due sacrifices to the gods; they therefore punished her neglect,

Acceptam frustra, nondum cùm sanguine sacro
Hostia cœlestes pacificâsset heros.
Nihil mihi tam valdè placeat, Rhamnusia virgo,
Quod temerè invitis suscipiatur heris:
Quàm jejuna pium desideret ara cruorem,
Docta est amisso Laodamia viro;
Conjugis antè coacta nova dimittere collum,
Quàm veniens una atque altera rursus hyems
Noctibus in longis avidum saturâsset amorem,
Posset ut abrupto vivere conjugio:
Quod scibant Parcæ non longo tempore abesse,
Si miles muros isset ad Iliacos:
Nam tum, Helenæ raptu, primores Argivorum
Cœperat ad sese Troia ciere viros,

neglect, by suffering her spouse Protesilaus, son of Iphiclus, to be the first slain by Hector, in the Trojan war. Thus Ovid, *Metam.* 12.

Hectoreâ primus fatâliter hastâ
Protesilaë cadis!

See Homer, *Iliad* 2. Laodamia afterwards wished to see her husband's ghost; embracing which, she perished.

Quàm jejuna pium, &c.] Ovid elegantly alludes to this in his beautiful epistle of Laodamia's:

Excutior somno, simulacraque noctis adoro,
Nulla caret fumo Thessalis ara meo.
Thura damus lacrimasque super, quæ sparsa relucent,
Ut solet a fuso surgere flamma mero.

Sudden I wake, but hug night's golden dream;
Duly I feed each Grecian altar's flame;
Incense and tears I shed, which brightly shine,
As thro' the blaze kindled with wonted wine.

Una

Rash haste! for none the bleeding victim slew,
None had with rites appeas'd th' offended gods.

For me, dread Nemesis, thou awful maid!
Unless each pow'r invok'd propitious smiles;
O never, by impetuous passion led,
May I too freely tempt love's fatal wiles!

That thirsty altars hallow'd blood demand,
Laodamia's loss proclaims too true;
What time, as he prepar'd for foreign land,
From her lov'd husband's neck her arms she drew;

Ere two long winters of unsated love
Had bade wild rapture flow with cooler tide;
Had taught her, with less agony to prove
The sad condition of a widow'd bride:

And, that such moment was not distant far,
If unto Ilion's walls her hero went,
The Fates well knew; who each bold Greek to war,
In Helen's cause, 'gainst Troy, proud Troy, had sent:

Una atque altera, &c.] It appears, from this passage, that Laodamia was married two years to Protesilaus, before he went among the other Grecian generals to the siege of Troy.

Helenæ raptu.] The carrying away of Helen, by Paris, from her husband Menelaus, causing the famous ten years Trojan war, is a well-known story. Propertius has a similar reference to it:

Troia nefas, commune sepulchrum Asiæ Europaéque,
Troia virûm et virtutum omnium acerba cinis;
Quæ nempe et nostro lethum miserabile fratri
Attulit. hei misero frater adempte mihi!
Hei misero fratri jucundum lumen ademptum!
Tecum unà tota est nostra sepulta domus:
Omnia tecum unâ perierunt gaudia nostra,
Quæ tuus in vitâ dulcis alebat amor.
Quem nunc tam longè non inter nota sepulcra,
Nec prope cognatos compositum cineres,
Sed Troiâ obscœnâ, Troiâ infelice sepultum
Detinet extremo terra aliena solo.
Ad quam tum properans fertur undeundique pubes
Græca penetrales deseruere focos;
Ne Paris abductâ gavisus libera mœchâ
Otia pacato degeret in thalamo.
Quo tibi cum casu, pulcherrima Laodamia,
Ereptum est vitâ dulcius, atque animâ

Olim mirabar quòd tanti ad Pergama belli
Europæ atque Asiæ causa puella fuit.
PROPERT. *Eleg.* 3. *Lib.* 2.

Late have I wonder'd how one fatal fair
Could half the world with Troy involve in war.

Our poet, after this little digression to Laodamia's story, takes occasion again to lament the loss of his brother, who was buried at Rhœteum, nearly in the same words as at the beginning of the poem;

Accursed Troy, of Europe's sons the grave,
Of Asia's noblest chiefs the common tomb!
Where sleep the ashes of the wise, and brave;
Where a lov'd brother met an early doom!

Ah, long-lost brother, whom I yet bewail!
With thee the glories of our race are o'er;
And each fond hope, that in life's tearful vale
Thy tender friendship cherish'd, is no more!

No kindred urn thy honour'd ashes boast;
Beside no lov'd relation art thou laid;
On Troy's ill-fated, Troy's detested coast,
Far from thy country, sleeps thy hapless shade!

'Twas there, forsaking ev'ry houshold god,
The Grecian youths with vengeful ardour fled;
That Paris, of his gay adult'ress proud,
Might not in quiet press the genial bed.

Then too, Laodamia, beauteous fair!
Fell thy soul's lord, most honour'd, and most dear!

poem; and he then inweaves many classical tales rather foreign to the subject.

Conjugium; tanto te absorbens vortice amoris
Æstus in abruptum detulerat barathrum:
Quale ferunt Graii Pheneum prope Cyllenæum
Siccari emulsâ pingue palude solum:
Quod quondam cæsis montis fodisse medullis
Audet falsiparens Amphitryoniades,
Tempore quo certâ Stymphalia monstra sagittâ
Perculit imperio deterioris heri;
Pluribus ut cœli tereretur janua divis,
Hebe nec longâ virginitate foret.

Barathrum.] Was a prison or dungeon, at Athens, so named; similar to the Spartan *Cæada*, mentioned by Apollonius Rhodius, *Cap.* 8. *Lib.* 17. but Festus says, it is a word used for any abyss, as in the present instance. Comparing the immensity of Laodamia's wild passion to the deep marsh cleansed by Hercules, is perhaps somewhat ridiculous; and seems intended merely to introduce the fable of this toil.

Pheneum prope Cyllenæum, &c.] Though the older readings have *Peneum*, which was also a Peloponnesian river of Elis, according to the authority of Diodorus, *Lib.* 5. and of Strabo, *Lib.* 8. who says, *In medio Chelonatæ, et Cyllene spatio Peneus effunditur*; yet I adopt, with Vossius, the alteration of Stephanus, who writes *Pheneum*, an Arcadian lake, situated exactly as Catullus mentions. Pausanias, *in Arcad. Cap.* 14. informs us, that at the bottom of the mountains Orexis, and Sciathis, near Pheneus, are vast trenches, which seem the drain of the neighbouring countries, and were supposed to have been made by Hercules; to these, or some such, it is most probable Catullus alludes; but the particular mountain he cut through we cannot ascertain. This mention of a mountain has led Muretus, and others, to refer to the Thessalian Peneus, in order to drain a marsh, near which, they say, Hercules cut through Ossa,

Hence, in the deepest abyss of despair
For ever plung'd, thou shedst th' eternal tear.

Less deep that gulfy marsh, well known to fame,
Where once Cyllenean Pheneus pour'd its wave;
Till Hercules to change its current came,
And dar'd the mountain to its inmost cleave.

'Twas then, so malice bade, his arrows slew
The monsters hov'ring fell Stymphalus round;
For which Olympus was his glorious due,
And Hebe's virgin charms the labour crown'd:

Ossa, and Olympus, that were before joined. But the epithet *Cyllenæum* must confound such commentators; for the only Cyllene we know of stood in Arcadia. The peculiar qualities of the Phenean waters are mentioned by Ovid, *Metam.* 15. If we read *Peneum Cyllenæum*, we might, perhaps not improperly, allude to the cleansing of the stables of Augeas, king of Elis.

Falsiparens Amphitryoniades.] Hercules is so called, from being the reputed son of Amphitryon, whose wife, Alcmena, conceived him from the secret embraces of Jupiter. Juno, who bore a hatred to Hercules, by the means of Eurysthæus subjected him to the toils he undertook, with an intent to destroy him; but she was at last reconciled to him, and gave him in marriage Hebe, the goddess of youth.

Stymphalia monstra, &c.] This alludes to one of the twelve more noted labours of Hercules, who was ordered by Eurysthæus, king of Mycenæ, to go to the lake Stymphalus, in Arcadia, and kill its Stymphalides, or Harpies, birds which fed upon human

Sed tuus altus amor barathro fuit altior illo,
Quod divum domitum ferre jugum docuit.
Nam neque tam carum confecto ætate parenti
Una caput seri gnata nepotis alit;
Qui cùm divitiis vix tandem inventus avitis
Nomen testatas intulit in tabulas,
Impia derisi gentilis gaudia tollens,
Suscitat à cano vulturium capite.
Nec tantùm niveo gavisa est ulla columbo
Compar, quæ multò dicitur improbiùs
Oscula mordenti semper decerpere rostro;
Quanquam præcipuè multivola est mulier.
Sed tu olim magnos vicisti sola furores,
Ut semel es flavo conciliata viro.
Aut nihil aut paulò quoi tum concedere digna
Lux mea se nostrum contulit in gremium:

flesh, shaped somewhat like the Ibis, and about the size of a crane: their numbers, it is said, often darkened the sun. See Apollonius, *Schol. Argon.* 2. and Lucretius, *Lib.* 5. Thus Petronius:

Tales Herculeâ Stymphalidas arte coactas
Ad cœlum fugisse reor, pennaque fluentes
Harpyias cum Phineo maduere veneno
Fallaces epulæ.

Such were the birds Alcides' art subdued,
Which wing'd, if right I ween, to heav'n their way;
The Harpies such, which on the poison'd food
Of cheated Phineus ever wont to prey.

Quam

And yet that dreary waste, that black profound,
Which bade the servant god new toils subdue,
Not half so deep, as thy deep love was found;
Thy love, Laodamia, vast as true!

For e'en the grandson of declining age,
Whom without hope an only daughter bore,
Could not his grandsire's thoughts more fond engage,
Could not, than him thou weep'st, be valued more!

That long-expected child, the witness'd heir
Of his rich ancestors' superb domain;
Who drives the kindred crew, like vultures, far
From the white head, they scornful watch'd in vain:

No, not the dove, who, with her snowy mate
Delighted, oft provokes the billing kiss,
Could reach Laodamia's rapt'rous state——
But women, well 'tis known, excel in bliss:

And thou; when to thy yellow-tressed boy
Thou cam'st, in bridal haste, with op'ning arms;
Didst rival all, who ever lov'd, in joy,
As much as thou didst rival all in charms:

Quam circumcursans hinc illinc sæpè Cupido
Fulgebat crocinâ candidus in tunicâ.
Quæ tamen etsi uno non est contenta Catullo,
Rara verecundæ furta feremus heræ;
Ne nimiùm simus stultorum more molesti.
Sæpè etiam Juno maxima cœlicolûm
Conjugis in culpâ flagravit quotidianâ,
Noscens omnivoli plurima furta Jovis.
Atqui nec divis homines componier æquum est:
Ingratum tremuli tolle parentis onus.

Quam circumcursans, &c.] These two lines are truly elegant, and would seem Horatian:

Erycina ridens,
Quam Jocus circumvolat, et Cupido!
HOR. *Od.* 2. *Lib.* 1.

Laughter-loving dame;
Round whom gay Jocus, and the God of love,
Wave the light-wing, and hov'ring playful rove!
FRANCIS.

Stultorum more.] This is connected with the *communes amores*, which I have before commented upon: *If such a deity as Juno*, says he, *can put up with her husband's infidelity, I surely may with my mistress's*; exclaiming much in the same strain with our Shakespeare:

At lover's perjuries they say Jove laughs.

Propertius was well convinced, that constancy was not the virtue of womankind:

Tu priùs et fluctus poteris siccare marinos,
Altaque mortali deligere astra manu,
Quàm facere ut nostræ nolint peccare puellæ.
PROPERT. *Eleg.* 32. *Lib.* 2.

When

Lc 2

Yet quite, or near as beauteous was my maid,
When to this happy breast she fondly fled;
While love's fair God, in saffron vest array'd,
His sportive wing, oft hov'ring o'er her, spread.

And, tho' sometimes she chance to steal away,
Cheating, with subtle thefts, Catullus' love;
Heed not, if duly cautious she but stray:
Fools only rail at ills they can't remove:

E'en Juno, potent empress of the sky,
Is forc'd, indignant, a false spouse to bear;
For oft enamour'd Jove descends from high,
To hold gay dalliance with an earth-born fair:

Since gods are thus to perfidy inclin'd,
(But such compare is haply deem'd profane)
I'll not repine, if, when the wanton's kind,
No prying parent shall our joys restrain.

When our lewd fair their chastity maintain,
Then mayst thou hope to dry th' exhaustless main;
Mayst hope to tear from yonder crystal height
The golden fires that gild the gloom of night.

Ingratum tremuli, &c.] Muretus thinks this line is spurious; and says, with other commentators, that he cannot apply any sense to it. Scaliger ingeniously enough attempts it; and I have adopted his interpretation, which is to this purpose: *I care not who caresses my mistress, so that, when I caress her, I am not interrupted by her too officious father.*

Sed

Nec tamen illa mihi dextrâ deducta paternâ
Fragrantem Assyrio venit odore domum;
Sed furtiva dedit mirâ munuscula nocte
Ipsius ex ipso dempta viri gremio.
Quare illud satis est, si nobis id datur unis,
Quo lapide illa diem candidiore notet.
Hoc tibi quod potui confectum carmine munus
Pro multis, Manli, redditur officiis;
Ne vestrum scabrâ tangat rubiginè nomen
Hæc atque illa dies, atque alia, atque alia.
Huc addent divi quàm plurima, quæ Themis olim
Antiquis solita est munera ferre piis.

Sed furtiva, &c.] This is another obscure passage; as it refers to some circumstance we are not acquainted with in the story of Catullus and Lesbia, to whom Muretus thinks the allusion is meant. It would appear, that Lesbia ran away from her husband to Catullus; who therefore says, that he did not receive her with the usual forms of marriage, such as accepting her from a parent's hand, and previously perfuming his house.

Quo lapide, &c.] See a note in *Carm.* 8. upon this custom; which some say originated from the Thracians, others from the Cretans.

Huc addent divi, &c.] This reference to the golden age, and the reign of Themis, or Justice, whom Festus calls a deity, is happily introduced here. Virgil writes much in the same strain:

Dii tibi si qua pios respectant numina si quid
Usquam justitiæ est, et mens sibi conscia recti,
Præmia digna ferant. VIRG. *Æneid.* 1.

But the good Gods, with blessings, shall repay
Your bounteous deeds, the Gods, and only they;
If pious acts, if justice they regard;
And your clear conscience stands its own reward. PITT.

Sitis

Besides, why wonder at thy charmer's feats?
No father chastely brought her to thy home;
For her thou hadst prepar'd no costly treats,
No Syrian unguents shed their rich perfume:

But all in haste, while night stood silent by,
E'en from her husband's breast, in happy hour,
Did the kind nymph to her Catullus fly;
And give him joys, he never knew before!

Enough for me, in that triumphant day,
O, day most worthy of the whitest stone!
When on my couch she deigns her charms to lay,
If then she lays them on my couch alone.

Such is the strain, o Manlius! which to thee
My feeble muse has strove in grief to raise;
O, worthy of thy goodness may it be!
Thy goodness, which exceeds the bounds of praise!

That goodness, which no space, no length of time
Shall from my grateful mem'ry ever wear;
Resolv'd, tho' age with cank'ring rust combine,
Still that thy name shall live for ever there!

Yet more—may heav'n to thee such blessings give,
As Themis on the good, and wise bestow'd!

Sitis felices et tu simul, et tua vita,
Et domus, ipse in quâ lusimus et domina;
Et qui principio nobis te tradidit à quo
Sunt primo nobis omnia nata bona;
Et longè ante omnes mihi quæ me carior ipso est,
Lux mea; quâ vivâ vivere dulce mihi est.

AD RUFUM. LXVI.

NOLI admirari, quare tibi femina nulla,
Rufe, velit tenerum supposuisse femur.
Non illam raræ labefactes munere vestis,
Aut perluciduli deliciis lapidis.
Lædit te quædam mala fabula, quâ tibi fertur
Valle sub alarum trux habitare caper.

Sitis felices.] A common expression among the Romans for bidding adieu. Thus Virgil, *Æn.* 1.

Sis felix, nostrumque leves quæcumque laborem!

And thus too Tibullus, *Eleg.* 6. *Lib.* 3.

Sis felix, et sint candida fata tua!

Et qui principio nobis, &c.] Who this friend was, that first introduced Catullus to the knowledge of Manlius, we do not know; that such a person is meant, I doubt not, as the readings of all the old texts justify the interpretation. But Vossius, and others, allude to Manlius in particular, and the enlarged estate he gave Catullus, which this poem mentioned before in the line, *Is clausum lato,* &c. therefore they read,

Et qui principio nobis terram dedit, auctore
A quo primo sunt omnia nata bona.

Achilles

Long may my friend, and all he values, live;
Long live his mistress, and our gay abode!

Blest be the man, by whose indulgent care
I first the friendship of my Manlius gain'd!
And doubly blest be that enchanting fair,
By whose lov'd life alone my life's sustain'd!

TO RUFUS. LXVI.

NAY, wonder not, that no gay nymph will twine
In am'rous folds her tender frame with thine!
Nor think the costly vest, the gem's proud glare,
Proffer'd by thee, will ever tempt the fair!
A sorry tale they tell; that thou hast got
Under thy arms a vile, and filthy goat:

LXVI.

Achilles Statius conjectures, that M. Cælius Rufus is here meant; whom Catullus addresses under the name of Cælius only, in *Carm.* 55. Pliny thus mentions him, *M. Cælius Rufus, et C. Licinius Calvus eadem die geniti sunt; oratores quidem ambo, sed tamen dispari eventu. Hist. Nat. Cap.* 49. *Lib.* 6. Cicero has an oration, and some epistles relative to him, wherein he often calls him Rufus only.

Sub alarum, &c.] Many would join these two words, and form one; which, however, is not authorized by any ancient writer. The Spaniards, it is true, say *sobaco*, the armpit; but this does not justify a new Latin coinage of any similar word: the smell,

Hunc metuunt omnes: neque mirum; nam mala valdè est
Bestia, nec quîcum bella puella cubet.
Quare aut crudelem nasorum interfice pestem,
Aut admirari desine, cur fugiunt.

DE INCONSTANTIA FEMINEI AMORIS. LXVII.

NULLI se dicit mulier mea nubere malle,
Quàm mihi; non si se Jupiter ipse petat.
Dicit: sed mulier cupido quod dicit amanti,
In vento, et rapidâ scribere oportet aquâ.

smell, alluded to in this line, has often been compared to that of a goat; it is called by the Greeks, τράγος; and by the Latins, *caprum*, *capram*, and *hircum*. Thus Horace, *Epod.* 12.

Namque sagacius unus odoror
Polypus, an gravis hirsutis cubet hircus in alis.

This tetterous complaint, if I may use the expression, is peculiar to warm countries; we scarce know any thing of it in our northern climate.

Bestia.] Plautus takes this word in a similar sense, *Bacchid.*

Magis illectum tuum, quam lectum, metuo, mala es bestia.

And again in another place:

Tene sis me arcte, mea voluptas; male ego metuo milvios:
Mala illa bestia est, ne forte me auferat pullum tuum.

Interfice pestem.] A metaphorical expression, taken from animal life; when we destroy an animal, we are said to slay it. Virgil has, *Interficere messes*; Apuleïus, *Interficere virginitatem.*

LXVII.

Non si se Jupiter, &c.] Catullus says the same thing in *Carm.* 69. and Ovid elegantly expresses this thought, as well as a variety of other amorous poets, in his lovely epistle, from Phædra to Hippolitus:

Si

Hence females fly; nor strange—for never, sure,
Can the sweet maid a beast in bed endure.
Then, Rufus, first that noxious pest destroy;
Or cease to wonder why the nymphs are coy.

ON THE INCONSTANCY OF WOMAN'S LOVE. LXVII.

MY nymph averr'd, that mine alone
She'd be, and Jove himself despise;
Tho' courted to partake his throne,
And reign the empress of the skies!

Thus did the flatt'rer fondly swear;
But what, alas, are woman's vows?
Fit to be written but on air,
Or on the stream that swiftly flows!

Si mibi concedat Juno fratremque virumque,
Hippolitum videor præpositura Jovi.
And now should Juno yield her Jove to me,
I'd quit that Jove, Hippolitus, for thee. OTWAY.

Dicit: sed mulier, &c.] The following distich of Callimachus here seems to be imitated:

Ὠμοσιν ἀλλὰ λιγεσιν ἀλαθέα, τως ἰν ἰρωτι
Ὀρκως μὴ δυνειν ἔατ' ἰς ἀθανάτων.
He swore, indeed, o goddess! but, 'tis said,
No lovers' vows celestial ears pervade.

In vento, &c.] Our poet very happily makes choice of two of the most fluid things in nature, air and water, consequently the least

AD VIRRONEM. LXVIII.

SI quoi Virro sacer alarum obstitit hircus,
Aut si quem meritò tarda podagra secat;
Æmulus iste tuus, qui vestrum exercet amorem,
Mirificè est à te nactus utrumque malum.
Nam quoties futuit, toties ulciscitur ambos,
Illam affligit odore, ipse perit podagrâ.

AD LESBIAM. LXIX.

DICEBAS quondam, solum te nôsse Catullum,
Lesbia, nec, præ me, velle tenere Jovem.
Dilexi tum te, non tantùm ut vulgus amicam,
Sed pater ut gnatos diligit, et generos.

least liable to retain an impression, to express, in the highest degree, the uncertainty of a female mind: the phrase is truly Grecian, εἰς ὕδωρ γράφειν. Propertius speaks in a like strain:

Quidquid jurarunt ventus et unda rapit.
The winds, and waves bear all their oaths away.

PROPER. *Eleg.* 28. *L.* 2.

LXVIII.

Si Quoi Virro, &c.] Many suppose the personage here addrest to be the same with Varus, mentioned in *Carm.* 10. Vossius says it is an invented word, very apt in this place, being derived from βεκρὸς, βερρὸς, and βιρρὸς. Aldus's edition, which has sanctioned a number of others, begins the line with, *Si cui jure bono*; others write, *Si qua Virro*, &c.

Tarda podagra secat] This is certainly the just reading, though some write *necat*, for *secat*. Martial similarly uses the word *secare*,

TO VIRRO. LXVIII.

IF gouty pangs, or a rank goatish smell,
Did ever with poor mortal justly dwell;
Thy rival, Virro, to console thy care,
Hath got of each disease an ample share:
For, when in hot embrace the lovers burn,
She's choak'd with stench, and he with gout is torn.

TO LESBIA. LXIX.

ONCE Lesbia vow'd, she would Catullus wed,
And scorn for him the blissful arms of Jove:
Then did my flame the lover's flame exceed;
'Twas fond, 'twas tender as a parent's love!

care, thus: *podagrâ chiragraque secatur Caius.* The gout is termed *tarda*, from occasioning lameness, according to Silvius; but perhaps it may be from the disease usually coming on late in life.

Æmulus iste tuus.] Alluding to the Rufus, in *Carm.* 66.

Mirificè, &c.] This passage is variously written. Muretus has, *Mirifico est æstu*; Vossius, *Mirificè est, ac tu*; and many join the *ac* and the *tu*, reading, *Mirificè est actu.*

Perit podagrâ.] Libidinous excesses have ever been thought to produce gout; which disease, according to Hippocrates, *Aphor.* 6. *Sec.* 6. the chaste must be free from; yet many instances occur, which would contradict the assertion of this father of physic.

LXIX.

This *Carmen* is written in the same strain with the 67th, and has had many English versificators: its epigrammatic turn lies in

Nunc te cognovi. quare, etsi impensiùs uror,
Multo mî tamen es vilior, et levior.
Qui potis est? inquis. Quòd amantem injuria talis
Cogit amare magìs, sed benè velle minús.

IN INGRATUM. LXX.

DESINE de quoquam quicquam benè velle mereri,
Aut aliquem fieri posse putare pium.
Omnia sunt ingrata: nihil fecisse benignè est:
Imò etiam tædet, statque magisque magís.
Ut mihi, quem nemo graviùs, nec acerbiùs urget,
Quàm modò qui me unum, atque unicum amicum habuit.

the distinction of sense between the words *amare*, and *bene velle*: the first, Silvius tells us, implies, to rage with that perturbation of mind, we call love; but the latter means, that Platonic affection which arises from a calm use of the will, and right reason: hence Cicero, in his *Quæst. Tuscul.* 4. *Voluntas est quâ, qui desiderat, cum recta ratione desiderat:* therefore Catullus says, that Lesbia's infidelities make him more ardently wish for her, because his jealousy is piqued; and such infidelities prove that her beauty is esteemed, and sought after; but at the same time they give him a worse opinion of her heart, and diminish that pure, chaste regard, which rather resembled the tenderness of consanguinity, than the ebullition of amorous passion. Many editors would read, with Achilles Statius, at the end of this *Carmen*, the four last lines of the 72d. *Nunc est mens adducta tuâ*, &c.

LXX.

The ingratitude of mankind has been, in every age, a theme on which the discontented have dwelt; but no one has made more numerous

I know thee now; and, tho' more fierce I burn,
Yet I thy charms more cheap, more worthless deem!
"How so?" thou sayst—'Tis that, perfidious grown,
Thou'rt more seducing, but of less esteem.

ON AN UNGRATEFUL PERSON. LXX.

HOPE not, one plain, one honest mind;
To act the upright part, you'll find
Amid life's various crew:
The world's ungrateful; worth a name,
That rather meets with certain shame,
Than its own proper due!
By all, but chief by me, this truth is prov'd,
Who suffer most, where most I once was lov'd!

numerous, and at the same time more poetic complaints upon this subject, than the querulous bard of Vaucluse. Who it was that gave Catullus reason to burst out into this strain of invective, has not been truly ascertained. Many, with probability, conjecture it was the Alphenus mentioned in *Carm.* 27.

Omnia sunt ingrata.] By *omnia*, "all things," is implied the world in general; the poet, for the greater energy, uses this mode of expression, as though he would say, that ingratitude extends even to the inanimate creation.

Imò etiam tædet, &c.) Vossius, though he does not adopt, consents to the reading of Achilles Statius, thus:

Imò etiam tædet, tædet obéstque magis.

IN GELLIUM. LXXI.

GELLIUS audierat, patruum objurgare solere,
Si quis delicias diceret, aut faceret.
Hoc ne ipsi accideret, patrui perdespuit ipsam
Uxorem, et patruum reddidit Harpocratem.
Quod voluit, fecit: nam quamvis irrumet ipsum
Nunc patruum, verbum non faciet patruus.

AD LESBIAM. LXXII.

NULLA potest mulier tantùm se dicere amatam
Verè, quantùm à me, Lesbia, amata mea es.
Nulla fides ullo fuit unquam fœdere tanta,
Quanta in amore tuo ex parte reperta meâ est.

LXXI.

Cicero lashes this very Gellius, *in Oratione pro Sextio*; and, in his Vatinian Oration, he calls him *seditiosorum hominûm nutriculam*. See some account of Gellius, and his family, in Livy, *Epit. Lib.* 96.

Perdespuit.] The generality of editions have *perdepsuit*; a reading unnecessarily obscene.

Harpocratem.] Is here put for silent; from Harpocrates, the puerile deity of silence, particularly worshipped by the Ægyptians, whose image, with one finger at his mouth, stood in the temples of Serapis, or Osiris, and Isis. See D. Augustinus, *de Civitat. Dei, Lib.* 16. and Ovid. *Metam.* 9.

Quod voluit, fecit.] He obtained what he wished, namely, to avoid the rebukes of his uncle. VULPIUS.

Irrumet.] Thus the Paduan commentator: *Etiamsi patruum despicatui ac ludibrio penitus habeat.* The word *irrumare* he interprets,

ON GELLIUS. LXXI.

GELLIUS had frequently been told,
His uncle us'd to rave, and scold;
If any of his friends should be
Doing, or talking wantonly:
He, to avoid reproof, and strife,
Affects to flout his uncle's wife;
His uncle silent, and his friend
Thus made, Gellius had gain'd his end;
Who now this very uncle jeers,
And not one word of censure fears.

TO LESBIA. LXXII.

NO nymph, amid the much-lov'd few,
Is lov'd, as thou art lov'd by me:
No love was e'er so fond, so true,
As my fond love, sweet maid, for thee!

prets, in more places than one, by *floccifacere*, *pro nihilo habere*, but upon what authority does not appear; however, as it makes the most decent sense, I have here adopted his interpretation. The French, and Italians use at this day similar obscene vulgarisms, to express contempt, or disesteem.

LXXII.

Many make two separate *Carmina* of this one; beginning the second from *Nunc est mens adducta tuâ*, &c. The best comment on these lines is the 69th *Carmen*, with its note.

Nunc est mens adducta tuâ, mea Lesbia, culpâ,
Atque ita se officio perdidit ipsa pio:
Ut jam nec benè velle queam tibi, si optima fias,
Nec desistere amare, omnia si facias.

AD SEIPSUM. LXXIII.

SI qua recordanti bene facta priora voluptas
Est homini, cùm se cogitat esse pium;
Nec sanctam violâsse fidem, nec fœdere in ullo
Divûm ad fallendos numine abusum homines;
Multa parata manent in longâ ætate, Catulle,
Ex hôc ingrato gaudia amore tibi.
Nam quæcunque homines bene quoiquam aut dicere possunt,
Aut facere: hæc à te dictáque, factáque sunt.
Omnia quæ ingratæ perierunt credita menti.
Quare jam te cur ampliùs excrucies?

Omnia si facias.] Although you should do every thing in your power to efface from my heart the love I bear you, by loading me with new injuries. *Omnia facere*, means, "to leave no stone unturned." VULPIUS.

LXXIII.

Catullus in this poem consoles himself with reflecting on the integrity of his conduct towards the faithless Lesbia: he then determines to conquer his passion, and implores the assistance of heaven to effect his purpose.

Pium.] Silvius informs us, that the force of this word implies "filial piety, having behaved well to our parents." *In*

Yes, e'en thy faults, bewitching fair!
With such delights my soul possess;
That whether faithless, or sincere,
I cannot love thee more, nor less!

TO HIMSELF. LXXIII.

IF to the conscious mind it yields delight
Each action past of virtue to revise,
To guard inviolate that faith we plight,
Nor ever with false lip to vouch the skies;

What bliss thy ill-starr'd passion will repay!
What years of rapture yet remain in store!
Since all that love could do, that tongue could say,
Catullus fondly did, and fondly swore!

And yet no traces of such wondrous love
In Lesbia's false, ungrateful breast are found;
Then wherefore droop? be firm; and quick remove
From her, whom heav'n forbids thy peace to wound!

In longâ ætate.] Vossius on this passage remarks, that *longâ* here signifies, long through tediousness of time, which passed heavily away while Lesbia was cruel. But the more simple and ready construction of the passage is, *Many blessings await you for a length of future days.*

Quin

Quin te animo offirmas, téque istinc usque reducis,
Et, dîs invitis, desinis esse miser?
Difficile est longum subitò deponere amorem.
Difficile est: verùm hoc, quà lubet, efficias.
Una salus hæc est, hoc est tibi pervincendum.
Hoc facies, sive id non pote, sive pote.
O dî, si vestrum est misereri, aut si quibus unquam
Extremâ jam ipsâ in morte tulistis opem;
Me miserum aspicite: et, si vitam puriter egi,
Eripite hanc pestem, perniciémque mihi,
Quæ mihi subrepens imos, ut torpor, in artus
Expulit ex omni pectore lætitias.
Non jam illud quæro, contrà ut me diligat illa,
Aut, quod non potis est, esse pudica velit.
Ipse valere opto, et tetrum hunc deponere morbum.
O dî, reddite mî hoc pro pietate meâ.

Quin te animo, &c.] This line is variously read, as:

Quin tu animo affirmans atque instructoque reducis.

This is the oldest text. But Scaliger would read interrogatively, thus:

Quin tu animu offirmas itaque instructoque reducis?

Desinis esse miser.] Thus Ovid, *de Remed. Amor.*

Nec curandus adest, odio qui finit amorem,
Aut amat, aut ægre desinit esse miser.

Sive id non pote, &c.] A proverbial expression, meaning, *whether difficult, or not.* Ἐντι δύνατον, εἴτε ἀδύνατόν ἐστι. *Pote*, means, what is possible; *non pote*, what is impossible.

Eripite hanc pestem.] The ancients applied the word *pestis* alike to things animate, or inanimate. Thus Sallust: *Et si pestis certa adesset*

At once to quench an ancient flame, I own,
Is truly hard; but still no efforts spare;
On this thy peace depends, on this alone;
Then possible, or not, o conquer there!

And you, just gods; if with a pitying eye
Ye ever deign'd man's countless ills to see,
Or stay'd in death's last hour the parting sigh;
Look down benignant on a wretch like me!

If pure my life, if free from guilty stains,
The poison rankling in this heart destroy;
Whose torpor chills the current of my veins,
And chases from my breast each sprightly joy.

I ask not her my passion to repay,
Or (which were vain) her chastity to guard;
O, heal my wounds, love's burning pangs allay!
Thus, ye kind gods, my piety reward!

adesset mansurum potius, &c. So Virgil calls fire, with regard to ships: *Servatæ à peste carinæ*; that is, "vessels saved from the flames."

Contrà ut me diligat, &c.] "That she should love me again." In like manner Plautus: *Amphit. Ac.* 2. *Sc.* 2. *Quæ me amat, quam contra amo. Contra* here means ἀμοιβαίως. So in the following lines, *in Priap.*

Quare illud satis est, si te permittis amari,
Non contra, ut sit amor mutuus inde mihi.

VULP. et ACHILL. STAT.

Catullus

AD RUFUM. LXXIV.

RUFE, mihi frustrà, ac nequicquam cognite amice:
Frustra? imò magno cum pretio, atque malo.
Siccine subrepsti mî, atque intestina perurens
Mî misero eripuisti omnia nostra bona?
Eripuisti. heu heu nostræ crudele venenum
Vitæ, heu heu nostræ pestis amicitiæ!
Sed nunc id doleo, quòd puræ pura puellæ
Suavia comminxit spurca saliva tua.
Verùm id non impunè feres: nam te omnia sæcla
Nocent, et qui sis, fama loquetur anus.

LXXIV.

Catullus complains of the goatish, fetid Rufus, before mentioned, having seduced his mistress from him; for which he threatens to make him notorious in his verses; much in the same strain as he menaces Ravidus, in *Carm.* 37. though some refer these lines to the Alphenus of *Carm.* 27. here disguised under the name of Rufus. Many editors, with Achilles Statius, and Vossius, very unadvisedly add the four last lines, *Sed nunc id doleo*, &c. to the subsequent *Carmen*. For *cognite amice*, Aldus's edition, with some others, has *credite amice*; and for *pestis*, in the sixth line, many of the old MSS. have *pectus*.

Suavia comminxit, &c.] This habit, which the filthy Rufus adopts, is mentioned by Lucretius:

TO RUFUS. LXXIV.

I THOUGHT thee once my dearest friend,
But, to my cost, 'twas false, I found!
Didst thou that false esteem pretend,
Only to strike a deeper wound?
Didst rob me of what most I prize,
Foe to my peace, thou bane of social ties!

I die with envy at thy bliss;
That the sweet maid should let thee sip,
In many a filthy slabb'ring kiss,
The balmy sweetness of her lip!
But vengeance shall o'ertake thy crime,
And thou shalt live abhorr'd to latest time!

Jungunt salivas
Oris, et inspirant pressantes dentibus ora.
LUCRET. *Lib.* 4.

Fama loquetur anus.] In like manner Martial:
Unum pro cunctis fama loquatur opus.

This

DE GALLO. LXXV.

GALLUS habet fratres, quorum est lepidissima conjux
Alterius; lepidus filius alterius.
Gallus homo est bellus; nam dulces jungit amores,
Cum puero ut bello bella puella cubet.
Gallus homo est stultus, nec se videt esse maritum,
Qui patruus patrui monstret adulterium.

IN GELLIUM. LXXVI.

GELLIUS est pulcher: quidni? quem Lesbia malit,
Quàm te cum totâ gente, Catulle, tuâ.

LXXV.

This Gallus, and his libidinous family, are all unknown characters. The *Galli* of antiquity are very numerous. Achilles Statius says, that the name is spelt indifferently, with one or two *ls*; he has seen on the old brass coin of *Anton. Augustin. Episc. Ilerden.* GALVS. APRONIVS, and GALVS. MESSALLA; also in a very old manuscript of Virgil, PAVCA MEO GALLO.

Homo est bellus.] The epithet *bellus*, we are told, is applied to those servile beings who can accommodate themselves to every disposition. Aristotle calls such men, *Lib.* 3. *de morib.* ἀρίστους. And thus Martial:

Bellus homo atque idem magnus vis, Cotta, videri;
Sed qui bellus homo est, Cotta, pusillus homo est.

Parthenius says, that *bellus* is here put ironically for *benignus*. *Bellus homo*, in this place, I believe, means a coxcomb.

Many,

ON GALLUS. LXXV.

TWO brothers has Gallus: the one
  Boasts a wife, most seducingly fair;
The other is blest with a son,
  As seducing, in person and air:

Now Gallus, so weak, so gallant,
  Would the beautiful stripling persuade
To make a bold push at his aunt,
  And entice the sweet thing to his bed:

But Gallus must surely want thought;
  For, since married, methinks it should strike,
That nephews, so charmingly taught,
  Will cornute ev'ry uncle alike.

ON GELLIUS. LXXVI.

GELLIUS is handsome——Well; I know it;
  And to my cost I also know,
That Lesbia to her once-lov'd poet,
  And all his race, prefers this beau.

LXXVI.

Many, for *Gellius*, read *Lesbius*; conjecturing that P. Clodius, Lesbia's brother, who debauched her himself, as well as his other sisters,

Sed tamen hic pulcher vendat cum gente Catullum,
Si tria notorum suavia repererit.

AD GELLIUM. LXXVII.

QUID dicam, Gelli, quare rosea ista labella
Hibernâ fiant candidiora nive,
Manè domo cùm exis, et cùm te octava quiete
E molli longo suscitat hora die?
Nescio quid certè est. an verè fama susurrat
Grandia te medii tenta vorare viri?

sisters, is intended. *Pulcher*, say they, was a cognomen given to all the family of the Clodii; upon which word Catullus here mirthfully plays.

Sed tamen hic pulcher, &c.] The sense of the poet is, that however handsome he may be, no one will salute him; that is, every one shuns him, on account of his turpitude. By the word *vendat*, Catullus seems to allude to the old custom of publickly selling a family, who were guilty of any very flagrant crimes.

MURETUS.

Si tria notorum, &c.] Many read *amatorum*; Vossius *natorum*, for *nati* meant, *nobly born*; implying, that people of better condition avoided Gellius. *Tria* is expressive of paucity.

LXXVII.

Cùm te octava quiete, &c.] We have before mentioned the custom with the Romans of going to rest about noon, in *Carm.* 29. when amorous appointments were frequently held: hence the obscenity of the word *meridiatus*, which may be applied, in the present instance, to Gellius. Concluding then, that he went to his pleasurable couch at noon, we will suppose that he arose at the *octava hora* of the Romans, which answered to our two o'clock. This is probable enough; though some pretend, that by *octava hora*

Yet will I give the fop permission,
Catullus, and his race to sell,
If any three of good condition
E'en once salute, or wish him well.

TO GELLIUS. LXXVII.

WHENCE can those lips, that far out-sham'd the rose,
Assume a paleness like the wintry snows;
When from his home each morning Gellius flies,
Or when at two in summer noons he'll rise?
Fame whispers then, (but does she whisper right?)
"Too much thou revel'st in obscene delight.—"

hora is meant the eight hour from his lying down; but we cannot, surely, imagine that the voluptuous Gellius would rest from noon till eight o'clock in the evening, and omit till that time his principal meal, or *cœna*, which the luxurious always made early. See a note to *Carm.* 44. By *longo die*, is intended the summer season, when afternoon slumbers are more particularly grateful. Some editions have, *Et mollis*, &c. but this makes a very indifferent sense, if any; *molli*, as Vossius justly remarks, should be construed with *quiete*.

Tenta, &c.] Thus Diomedes, the grammarian, upon this word: *Et quia cacophaton videtur deorum vehiculum tensum dixerunt, non tentum, ne verbum turpe sonaret in sacris.* The Greeks make use of a like immodest phrase:

Αλλ' ὡς ἐντεταμαις φῶρ ἐμβλεπε.

Viri.] Similar is the expression of Martial:

Lambebat medios improba lingua viros.

Virronis.]

Siç certè. clamant Virronis rupta miselli
Ilia, et emulso labra notata sero.

AD AMOREM SUUM. LXXVIII.

NEMONE in tanto potuit populo esse, Juventi,
Bellus homo, quem tu diligere inciperes;
Præterquam iste tuus moribundâ à sede Pisauri
Hospes, inauratâ pallidior statuâ?
Qui tibi nunc cordi est, quem tu præponere nobis
Audes. ah nescis, quod facinus facias!

Virronis.] Vossius, and others read *Victoris*; some have *Unctoris*.

Ilia, et emulso, &c.] Lucretius uses the word *mulgere* in the same sense:

Et commiscendo semen cum forte virile
Femineum mulxit subita vi, corripuitque.
LUCRET. *Lib.* 4.

LXXVIII.

The person whom Catullus thus reproaches is the same alluded to in *Carmina* 21, and 45.

à sede Pisauri.] Pisaurus, or Pisurum, a town of Umbria, deriving its name from the river that runs by it, was remarkable for the insalubrity of its air; hence the epithet *moribundus*. Vossius says it is the same with Lucan's Isaurus.

Inauratâ

Fame whispers right; for thy parch'd lips must shew
Thy lustful flame; nay, Virro tells it too.

TO HIS FAVOURITE. LXXVIII.

CAN none, of all the Roman race,
Engage your heart? And shall alone
Be folded in your fond embrace
One of Pisaurus' sickly town!

That wretch, whom you so much prefer,
Is sallow as a gilded bust:
But, o sweet fav'rite, have a care!
You little know to whom you trust.

Inauratâ pallidior statuâ.] Gold, say they, is naturally pale: Diogenes, being asked the reason of this, replied; "that the "number of those who continually laid in wait for it might well "make it grow pale with terror." Silius Italicus mentions the Asturians being pale as the gold they dig:

Sed scelerum caussas aperit Deus, Astur avarus
Visceribus laceræ telluris mergitur imis,
Et redit infelix effosso concolor auro.

Catullus has before used this simile, in *Carm.* 61. *Quanto sæpè magis*, &c.

AD QUINTIUM. LXXIX.

QUINTI, si tibi vis oculos debere Catullum,
Aut aliud, si quid carius est oculis;
Eripere ei noli, multo quod carius illi
Est oculis, seu quid carius est oculis.

DE LESBIÆ MARITO. LXXX.

LESBIA mî, præsente viro, mala plurima dicit!
Hoc illi fatuo maxima lætitia est.
Mule, nihil sentis. si nostri oblita taceret,
Sana esset: quòd nunc gannit, et obloquitur,
Non solùm meminit; sed, quæ multo acrior est res,
Irata est: hoc est, uritur, et loquitur.

LXXIX.

We are entirely ignorant of the Quintius mentioned in this little piece, which is written exactly in the *concetti* style of Italian wit: Petrarch has numerous passages similar to it. *Dear as one's eyes*, is a familiar expression of our time, and is perhaps common in most languages.

LXXX.

The sage Muretus comments most philosophically upon the subject of this *Carmen*. The fallaciousness of appearances is a very antiquated theme indeed.

Mule.] The Latins used this word for a dolt, as we now say, "a stupid ass." Many editions have *Mulle*, and *Mullum*; others *Nulle*, and *Nullum*. So in the following line, for *Sana*, some have *Samia*, *Sannia*, and *Sanna*.

Gannit.

TO QUINTIUS. LXXIX.

WOULDST thou, my gentle Quintius, that in thee
These very eyes should their preserver know;
Or, if ought dearer than these eyes can be,
That to thyself I should the blessing owe:
Then steal not her who, dearer than these eyes,
Is dearer than the dearest thing I prize!

ON LESBIA'S HUSBAND. LXXX.

WHEN her husband is by, Lesbia rails at me sore;
And he chuckles to think how she scolds me.
Thou dull ass! not to see, that her silence would more
Prove how little she thinks of, or holds me.

By these scoffs, and these flouts, I not only can find
That I long on her thoughts have been feeding;
But, what's more, that she's vext, and to speak my whole mind,
That strong love in the storm lies a breeding.

Gannit.] The word *gannire* is here metaphorically put for scolding, or growling as a dog. Others read *garrit*, the word *garrire* meaning to chatter, and prate clamorously, as a bird.

DE ARRIO. LXXXI.

CHOMMODA dicebat, siquando *commoda* vellet
Dicere, et *hinsidias* Arrius *insidias*.
Et tum mirificè sperabat se esse locutum,
Cùm, quantùm poterat, dixerat *hinsidias*.
Credo, sic mater, sic Liber avunculus ejus,
Sic maternus avus dixerat, atque avia.
Hôc misso in Syriam, requiêrant omnibus aures,
Audibant eadem hæc leniter, et leviter.

LXXXI.

This epigram was meant to satirize one Arrius, who had a peculiar manner of aspirating certain words, as though an *h* was placed before the vowels, This is the case with many provincial dialects in our language; it may be remarked in the Hibernian. The instances Catullus gives are in the three words, *chommoda*, *hinsidias*, and *Hionios*, for *commoda*, *insidias*, and *Ionios*. For a further account of this epigram, the curious reader may consult Angelus Politianus, *Cap.* 19. *Lib. Miscellan.* and Scaliger, *De Causis Linguæ*, *Lat. Cap.* 45. *Lib.* 1. Quintilian records this very epigram of Catullus, *Institut. Orat. Lib.* 1. Who Arrius was, or of what country, is not clearly ascertained; there were many families of that name. Pedianus, in his argument on Ciceronian declamation, mentions one Quintius Arrius. Some few editions have *Arctius*, and *Actius*.

Sic mater, &c.] There are editors who do not scruple to write these two lines thus:

Credo sic mather, sic Liber Havunculus eii est,
Sic Mathernus, Havus dixerit, atque Havia.

Liber.] The whole family of Arrius had this mode of pronunciation we find. If we may believe Tertullian, *de Animâ*, Liber was

ON ARRIUS. LXXXI.

WHEN Arrius would *commodious* say,
Chommodious always was his way;
And when *insidious* he would name,
Strait from his lips *hinsidious* came:
Nay more, he thought, with that strong swell,
He spoke *hinsidious* wondrous well.
His uncle Liber, and his mother,
I doubt not, so address'd each other;
And that his grandsire, and grandame,
By female line, did just the same.
When Arrius was to Syria sent,
Each wearied ear became content:
But now no more these words displease,
Pronounc'd with neatness, and with ease;

was a name peculiar to all such as were born by the Cæsarian operation. But Passeratius thinks that Liber means being born a bastard: be this as it may, it was certainly a very frequent cognomen.

Hôc misso in Syriam.] Arrius was sent into Syria, upon some mission, by the senate. If this was the same with Q. Arrius, spoken of by Pedianus, he perhaps went to that colony as prætor; for we are informed that he did serve a prætorship: the Syrians were not offended at his aspiration, it being natural to them. We lose much of the force of this epigram, by not having a perfect knowledge of the Roman pronunciation.

Nec sibi postilla metuebant talia verba,
Cum subitò affertur nuncius horribilis;
Ionios fluctus, postquam illuc Arrius îsset,
Jam non *Ionios* esse, sed *Hionios*.

DE AMORE SUO. LXXXII.

ODI, et amo. quare id faciam fortasse requiris.
Nescio: sed fieri sentio, et excrucior.

DE QUINTIA ET LESBIA. LXXXIII.

QUINTIA formosa est multis; mihi candida, longa,
Recta est. hoc ego: sic singula confiteor.
Totum illud, formosa, nego. nam nulla venustas,
Nulla in tam magno est corpore mica salis.

Ionios fluctus.] The Grecians divided this sea into the Sicilian, and Cretan, according to Pliny, *Cap.* 2. *Lib.* 4. but Servius, *Æneid.* 3. says it was divided into the Adriatic, Achaïc, Epirotic, and Sicilian.

LXXXII.

Catullus means to express, that he hates the manners of his mistress, though he admires her personal beauties. Joannes Secundus says much the same thing of his Neæra:

Lumina mî atque animum cepit tua candida forma;
Moribus offendor, torva Neæra, tuis. JO. SECUN. *Epig.* 22.

And Martial has some lines very similar indeed:

Non amo te, Sabidi, nec possum dicere quare;
Hoc tantùm possum dicere, non amo te. MART. *Ep.* 33. *Lib.* 1.

This

Of aspiration no one thought;
When sudden this dread news was brought,
That Arrius was return'd, and, strange!
Had dar'd th' Ionian sea to change;
For 'twas no more th' *Ionian* sea,
But the *Hionian*, from that day.

ON HIS LOVE. LXXXII.

THO' I hate, yet I love!—you'll perhaps ask me, how?
I can't tell; but I'm vext, and I feel that I do.

ON QUINTIA AND LESBIA. LXXXIII.

QUINTIA is handsome, people cry——
I own she's fair, she's tall, she's strait;
But that she's handsome I deny;
She wants a certain something yet.

LXXXIII.

This is a very elegant comparison that Catullus draws between his mistress, and Quintia; the latter of whom, with all her beauty, wanted what a certain noble writer of the present age has much dwelt upon, the graces; or what the French so happily express by their *je ne sais quoi*. The following passage from Quintilian, *Cap.* 3. *Lib.* 6. may perhaps be the best comment upon this *Carmen*. *Salsum in consuetudine pro ridiculo tantum accipimus: natura non utique hoc est: quanquam et ridiculæ oporteat esse salsa. Nam et Cicero, omne quod salsum sit, ait esse Atticorum. Non quia sunt maxime*

Lesbia formosa est; quæ cùm pulcherrima tota est,
Tum omnibus una omnes surripuit Veneres.

AD GELLIUM. LXXXIV.

QUID facit is, Gelli, qui cum matre atque sorore
Prurit, et abjectis pervigilat tunicis?
Quid facit is, patruum qui non sinit esse maritum?
Ecquid scis, quantum suscipiat sceleris?
Suscipit, ô Gelli, quantum non ultima Tethys,
Non genitor Nympharum abluit Oceanus.
Nam nihil est quicquam sceleris, quòd prodeat ultrà,
Non si demisso se ipse voret capite.

maxime ad risum compositi. Et Catullus cum dicit; "Nulla in tam "magno est corpore mica salis." hoc dicit nihil in corpore ejus esse ridiculum.

LXXXIV.

The licentious Gellius is no where so strongly characterized as in this satire. The fifth and sixth lines seem to allude to a supposition, that the sea had a power of cleansing away all mortal sin; for which idea I would refer my reader to Cicero, *Orat. pro Sext. Rosc.* And to this purpose Euripides:

Θάλασσα κλύζει πάντα τ' ἀνθρώπων κακὰ.

The ocean washes human crimes away.

The last line, some commentators say, implies suicide; others conjecture that a different vice is meant.

This

In her whole form no graces play,
No spark of animation warms:
But Lesbia, handsome ev'ry way,
Robs all her sex of all their charms.

TO GELLIUS. LXXXIV.

GELLIUS, what must that fellow deserve who contrives
With his mother, and sister to waste day and night,
Having thrown by his vest; or who basely deprives
His own uncle of ev'ry dear conjugal right?

Dost thou know the extent of his baseness, I say?
'Tis so great, that both Tethys, and Ocean in vain,
With their children the Nymphs, were each billow a sea,
Would attempt to wash out the indelible stain!

'Tis so great, 'tis a crime of such matchless offence!
That the wretch of all wretches is scarce more to blame,
Who, deaf to the dictates of nature and sense,
Lays his hand on himself, and bows down to his shame.

IN GELLIUM. LXXXV.

GELLIUS est tenuis; quidni? quoi tam bona mater,
Támque valens vivat, támque venusta soror,
Tàmque bonus patruus, támque omnia plena puellis
Cognatis. quare is desinat esse macer?
Qui ut nihil attingit, nisi quod fas tangere non est,
Quantumvis quare sit macer, invenies.

IN EUNDEM. LXXXVI.

NASCATUR magus ex Gellî, matrisque nefando
Conjugio, et discat Persicum aruspicium.
Nam magus ex matre et gnato gignatur oportet,
Si vera est Persarum impia religio:

LXXXV.

The good condition, and number of the relations of Gellius are assigned as the causes of his macilency; whether by depriving him of his family fortunes, or by other means, we will not determine, or inquire: we must only remember, that Gellius was an adulterer of the most infamous kind. Thus Propertius, on the amorous disposition peculiar to those of a spare make:

Sed tibi si exiles videor tenuatus in artus,
Falleris: haud unquam est culta labore Venus:
Percontere, licet; sæpè est experta puella
Officium tota nocte valere meum.

PROPER. *Eleg.* 22. *Lib.* 2.

What tho' my slender shape enervate seem,
Think not that vigour flies my meager frame;
At Venus' rites I ne'er was known to fail,
Th' experienc'd fair can this dear truth reveal.

Nam

ON GELLIUS. LXXXV.

IF Gellius wastes, 'tis understood
His buxom mother's health is good,
His sister sportive, uncle sound,
His female cousins too abound:
By such connexions, to be sure,
Gellius is kept extremely poor:
Doing what ought not to be done,
No wonder he's that skeleton!

ON THE SAME. LXXXVI.

FROM Gellius, and his parents' guilt shall rise
A sage, deep-vers'd in Eastern sacrifice;
For, as from Persian oracles we learn,
Of son, and mother must the sage be born:

LXXXVI.

Nam magus ex matre, &c.] The Persian religion tolerated a union with the neareſt of kindred; and, according to Xanthus, *in Magicis*, the loves of a son, and mother could alone produce the Persian magus; which Silvius tells us is the same with the Grecian philosopher, the Gallic druid, the Ægyptian prophet, and our sage. See the Greek historian, Clemens, *Lib.* 3. The history of these learned people is treated of by Cælius Rhodiginus, *Cap.* 18. *Lib.* 10. Strabo tells us, that, according to ancient custom, the Magi always cohabited with their mothers; hence we learn from Eusebius

Gnatus ut accepto veneretur carmine divos,
Omentum in flammâ pingue liquefaciens.

AD GELLIUM. LXXXVII.

NON ideo, Gelli, sperabam te mihi fidum
In misero hôc nostro perdito amore fore,
Quòd te cognôssem bene, constantemque putarem
Aut posse à turpi mentem inhibere probro:
Sed neque quòd matrem, nec germanam esse videbam
Hanc tibi, quoius me magnus edebat amor.
Et quamvis tecum multo conjungerer usu,
Non satìs id causæ credideram esse tibi.
Tu satìs id duxti; tantum tibi gaudium in omni
Culpâ est, in quacunque est aliquid sceleris.

Eusebius that they were hated, and despised by other nations. Lucan informs us, that the Parthian kings were thus born:

Parthorum dominus quoties sic sanguine misto
Nascitur Arsacides: cui fas implere parentem.

MURETUS, & PARTHENIUS.

Omentum, &c.] The sages were used to draw omens from the entrails of sacrificed beasts, as they were burning; but more particularly from the omentum, or cawl, that apron of fat which covers the abdominal viscera. Singing likewise constituted a part of the worship of the magi; they began, and ended the day with song. See Strabo, *Lib.* 17. A pretty detail of their religious ceremonies may be found in Ramsay's Cyrus.

Another

Soon, for the gods, the solemn song he'll frame,
And cast the entrails in the mystic flame.

TO GELLIUS. LXXXVII.

NOT that I thought you'd faithful prove,
O Gellius! to my ill-starr'd love,
For well your treachery I knew;
But, that no wanton sister she,
No mother, for your lust could be,
My soul's sweet ruin I consign'd to you.

Nay, tho' you are my ancient friend,
I durst not on your faith depend;
For 'tis with you a maxim grown,
The more a deed be base and vile,
Unworthy of pursuit or toil,
With readier joy to make that deed your own.

LXXXVII.

Another satire, reproaching Gellius with his unnatural lusts, with his perfidious friendship, and, indeed, with his general infamy of character. Muretus has a very long, and dull comment upon this *Carmen* likewise.

Edebat amor.] Virgil, who frequently imitates Catullus, says:

Hic quos durus amor crudeli tabe peredit.

And again, in another place:

Est mollis flamma medullas.

This

DE LESBIA. LXXXVIII.

LESBIA mî dicit semper malè, nec tacet unquam
De mè: dispeream, me nisi Lesbia amat:
Quo signo? quasi non totidem mox deprecor illam
Assiduè; verùm dispeream, nisi amo.

AD CÆSAREM. LXXXIX.

NIL nimium studeo, Cæsar, tibi velle placere;
Nec scire, utrùm sis albus, an ater homo:

LXXXVIII.

This smart little epigram is written, and stopped variously, by various editors; but, however, not so materially as to alter the sense. It is written in the same spirit, and the subject is the same with *Carm.* 80. Propertius has some lines expressive of Catullus's conceit:

Nimirùm veri dantur mihi signa caloris;
Nam sine amore gravi fœmina nulla dolet.

PROPER. *Eleg.* 8. *Lib.* 3.

These must the ardour of thy passion prove;
For women most complain, when most they love.

But the whole of this epigram has been elegantly paraphrased, in French, by the celebrated Comte de Bussy-Rabutin:

Philis dis le diable de moi:
De son amour, et de sa foi
C'est une preuve assez nouvelle:
Ce qui me fait croire pourtant
Qu'elle m'aime effectivement;
C'est que je dis le diable d'elle,
Et que je l'aime eperdument.

Our Swift too has very happily imitated it.

A great

ON LESBIA. LXXXVIII.

LESBIA rails without ceasing at me the whole day;
And yet, hang me, if Lesbia don't love me sincerely:
"How d'you know it?" you cry;—why, 'tis just my own way;
Tho' I rail without ceasing, I still love her dearly!

TO CÆSAR. LXXXIX.

SO little I for Cæsar care,
Whatever his complexion be;
That whether dark, or whether fair,
I vow 'tis all the same to me!

LXXXIX.

Most of the modern editors divide these two distichs, and make distinct *carmina* of them; yet I think they may with equal propriety stand separate, or connected. If connected, the transition of the satire from Cæsar to Mamurra is very natural to the poet, who has so often lashed both in one and the same piece.

Utrùm sis albus, an ater homo.] Quintilian, *Lib.* II. *Cap.* I. records this passage of Catullus, without naming him as the author: *Negat, se magnifacere aliquis poetarum, utrum Cæsar ater, an albus homo sit: insania. Verte, ut idem Cæsar de illo dixerit; arrogantia est.* And thus Cicero, in his second Philippic: *Et quidem vide quam te amarit is, qui albus aterne fueris ignorans fratris filium præteriit.*

Mentula mœchatur, mœchatur mentula certè,
Hoc est quod dicunt, ipsa olera olla legit.

DE SMYRNA CINNÆ POETÆ. XC.

SMYRNA mei Cinnæ nonam post denique messem
Quàm cœpta est, nonámque edita post hyemem,
Millia cùm interea quingenta Hortensius uno
* * * * * * * * *

Mentula mœchatur, &c.] Achilles Statius says, that this distich is meant as an apology for adultery; interpreting thus: "It is the "flesh that is guilty, and not I who am guilty; so it is the pot "that robs the garden, and not the thief who steals the pot-"herbs." Vulpius calls this interpretation, *explicatio simplex et minimè contorta*. But I prefer the allusion to Mamurra Formianus. *Mentula* is a scurrilous term, which our poet has applied in many places to him. See *Carmina* 26. 109. and 110. Nor does it seem necessary to have recourse to obscenity for the construction of this satire, which would stigmatize the concupiscence of Mamurra, who was so pampered by Cæsar's bounty, that, to use Vulpius's words, *injecta devorabat tanquam olla quædam*. Such being the sense, *Carm.* 26. will form the best comment.

Ipsa olera olla legit.] This might have been a cant proverb of the day, which contained a meaning we are now totally unacquainted with. The interpretation of Parthenius is ingenious, and may serve as another exposition of this singular epigrammatic distich: "A libidinous man is apt in adultery, as a vessel is suited "to hold its contents." *Ut olla colligit ac comprehendit olera, sic mœchus mœchas colligit et captat. Ac, ut olera conveniunt ollæ, sic mœcho conveniunt semper adulteria.*

XC.

Cinna, whom we have already mentioned in *Carm.* 10. was nine years in composing a poem called Smyrna, or Zmyrna; which, it is thought, gave rise to Horace's precept, in his *Art. Poetic.* of

nonumque

His favourite so debauch'd is got,
Yes, so debauch'd is his rank blood
Folks say, he's like a kitchen pot
That's cramm'd with ev'ry dainty food.

ON CINNA's POEM ENTITLED SMYRNA. XC.

NINE summers o'er, and nine long winters too,
My Cinna's Smyrna bursts to public view;
While swift Hortensius, ere one year declines,
A volume writes of fifty thousand lines.——

nonumque prematur in annum. Scaliger conjectures, that the subject of this poem might have been the incestuous loves of Myrrha, from a line which Priscianus, *Lib.* 6. has preserved us:

At scelus incesto Cinyræ crescebant in alvo:

As well as from the following epigram:

Uni Castritio se nubere Smyrna probavit:
Desinite indocti conjugio hanc petere.
Soli Castritio se dixit nubere velle
Intima cui soli nota sua extiterint.

Victorius, who informs us that this Cinna was slain through mistake by the populace, in the riot which Antony excited among the murderers of Cæsar, adduces two more lines of the poem Smyrna, taken from Servius. They are these:

Te matutinus flentem conspexit Eous:
Et flentem paulo vidit post Hesperus idem.

Quintilian, *Lib.* 10. mentions this nine years' labour of Cinna's; and at the same time tells us, that Isocrates was ten years in composing a panegyric.

Hortensius.] The noted orator of this name, remarkable for his graceful action, mentioned by Valerius Maximus, is perhaps

Smyrna cavas Atracis penitus mittetur ad undas.
Smyrnam incana diu secula pervolüent.
At Volusî annales Paduam morientur ad ipsam,
Et laxas scombris sæpè dabunt tunicas.
Parva mei mihi sunt cordi monimenta laboris.
At populus tumido gaudeat Antimacho.

here alluded to. After this line a pentameter is wanting, which Parthenius thus supplies, reading, in the first line, *Vilia* for *Millia:*

In pede stans fixo carmina ructat hians.

Atracis.] Atrax was a town, and river of Thessaly, which Pliny mentions, *Cap.* 2. and 8. *Lib.* 4. It is here made use of merely to express distance, as though the poet would say, "The most "distant climes shall read Smyrna." Many editions have *Atacis*, and *Athesis.*

At Volusî annales, &c.] The annals of Volusius, a poet of Padua, have been mentioned in *Carm.* 33. And here I may remark, that the remainder of this line is spurious, as well as the word *laboris*, two lines further. Muretus would amend the hiatus, by writing, *Patavi morientur ad urbem:* Vossius writes, *Aduam morientur ad ipsum:* and Scaliger has *Apuam*, which may allude either to a town in Liguria, or a small fish, the same with *Aphva*, the anchovy, of which Pliny speaks, *Cap.* 31. *Lib.* 8.

Scombris sæpè dabunt tunicas.] It was no uncommon thing to threaten bad poets with this punishment. Thus Martial:

Scombris tunicas dabis molestas.

And

Where the deep waves of distant Atrax run,
There shall sweet Smyrna's tuneful fame be known;
Smyrna shall live thro' each succeeding age;
While, poor Volusius! thy historic page
In ev'ry fish-stall of the town shall lie,
To wrap up herrings, and in Padua die:
Me the few labours of my Cinna please;
Let vulgar souls admire Antimachus' swoln lays.

And likewise Persius:

Nec scombros metuentia carmina, nec thus.

Some suppose the *scombrus*, or *scomber*, the herring, others the mackerel.

Antimacho.] A Greek epic poet, and grammarian, of Colophon in Ionia, is meant, who wrote four and twenty volumes upon the Theban war before he mentioned the siege of Thebes. He is spoken of with praise by Suidas, and Quintilian, *Institut. Orat. Lib.* 10. It is related, that reading his Thebaid one day to some friends, they all grew tired, and slunk away, except Plato, to whom the poet said: "I will continue to read, for Plato is of him-"self an audience." He is stiled *tumidus*, either on account of the bulk of his work, or of its bombast diction. Some annotators think, that Volusius is intended by Antimachus, from his resemblance to him in garrulity. Martial has a similar expression to that which concludes this *Carmen:*

Scribat carmina circulis Palæmon,
Me doctis juvat auribus placere.

AD CALVUM DE QUINTILIA. XCI.

SI quicquam mutis gratum acceptúmve sepulcris
Accidere à nostro, Calve, dolore potest,
Cùm desiderio veteres renovamus amores,
Atque olim missas flemus amicitias;
Certè non tanto mors immatura dolori est
Quintiliæ, quantùm gaudet amore tuo.

XCI.

These lines are truly tender and elegant; the thought they contain is original, and exquisite: the poet says, "that the shade of "Quintilia must be more pleased with the genuine grief of Calvus, "than she herself could have been with a greater length of life." This Calvus is supposed to be the same with Calvus Licinius, the orator, addressed in *Carm.* 14. and whom Ovid mentions as the friend of our poet, in his lovely elegy on the death of Tibullus. Propertius records the muse of Calvus bewailing Quintilia, or Quinctilia, who is rather an obscure character:

Hæc etiam docti confessa est pagina Calvi,
Cùm caneret miseræ funera Quintiliæ.

PROPER. *Eleg.* 34. *Lib.* 2.

So melting strains soft flow'd from Calvus' tongue,
When sad Quintilia's timeless grave he sung.

Mutis gratum, &c.] The silence of the tomb is a poetic idea, which Gray has very happily touched upon, in his elegy.

Can storied urn, or animated bust
Back to its mansion call the fleeting breath?
Can Honour's voice provoke the silent dust,
Or Flatt'ry sooth the dull, cold ear of Death?

Mors

TO CALVUS, ON QUINTILIA. XCI.

IF ever to the dumb, sepulchral urn
The tribute of a tear could grateful prove;
What time each recollected scene we mourn,
Each deed of ancient friendship, and of love:

Less sure, fond youth, must thy Quintilia grieve
That she by death's cold hand untimely fell;
Than joys her parted spirit to perceive
How much her Calvus lov'd her, and how well!

Mors immatura.] Immature death, says a learned scholiast, means dying before time appointed by nature, fate, or fortune; for these three influence human life. According to Servius, nature terminates it in one hundred and twenty solstitial years; fate in ninety-nine years, that is, in three Saturnal courses, unless any friendly planet impedes the progress of Saturn, as Horace mentions;

Te Jovis impio
Tutela Saturno refulgens
Eripuit, volucrisque fati
Tardavit alas. HORAT. *Od.* 17. *Lib.* 2.

Thee Jove's bright influence snatch'd away
From baleful Saturn's impious ray,
And stopt the rapid wings of Fate.

FRANCIS.

Fortune puts a period to our existence variously, by accidental circumstances, as fire, shipwreck, poison, &c.

DE ÆMILIO. XCII.

NON, ita me dî ament, quicquam referre putavi,
  Utrúmne os, an culum olfacerem Æmilio.
Nil immundius hôc, nihilóque immundius illud.
  Verùm etiam culus mundior et melior,
Nam sinè dentibus est; hoc dentes sesquipedales,
  Gingivas verò ploxemi habet veteris.
Præterea rictum, qualem defessus in æstu
  Meientis mulæ cunnus habere solet.
Hic futuit multas, et se facit esse venustum,
  Et non pistrino traditur, atque asino?
Quem siqua attingit, non illam posse putemus
  Ægroti culum lingere carnificis?

XCII.

We are unacquainted with this Æmilius, whom commentators seem to think of no mean condition: the conjectures of Parthenius respecting him are unwarrantable: be who he may; vanity, and odium attach to his character.

Ploxemi.] Quintilian informs us, *Institut. Orat. Lib.* 1. that the word *ploxemum* was a Paduan provincial word: it is not clear what it meant; some think a wicker vehicle, or tumbrel, from πλόξιν, because it was woven as it were with oziers. Festus thinks it meant a worm-eaten coffer, which is the most apt construction for the comparison to which it is applied.

Defessus in æstu, &c.] Few are ignorant of what Scaliger here gravely tells us: *fessimuli strigare solent, ut meiant.* Vossius reads, *defissus*, in a different sense.

Asino.] That the Roman mills were generally worked by asses, mules, or men, we know. *Asinus*, by synecdoche, often implies the whole mill. Xenophon uses the word Ὄνος, for the mill-stone, which

ON ÆMILIUS. XCII.

BY all that's sacred, I declare,
I'm doubtful which I should prefer;
Whether, Æmilius, I would chuse
Thy odious mouth, to feast my nose,
Or that more odious part which shame
Forbids me in my verse to name!
Neither is over clean at best;
But if I must, I'd take the last;
Its toothless, sure; whereas, you know,
Thy mouth has tusks a yard, or so;
Has gums so full of holes, and stink,
'Twas a worm-eaten chest you'd think;
And then its width! which to my mind
Brings some toil'd she-mule, oft inclin'd
To stale; when, chaf'd by summer heats
The brine's lax aperture dilates:
Yet to the nymphs this homely swain
Makes love, and of his form is vain:
O, worthier, sure, a lash to feel,
And work with asses at the mill!
Who'd kiss that wretch might kiss, I swear,
A pale-fac'd hangman you know where!

which Vossius more particularly called the *asinus*. However this be, *tradere asino* means, "to be condemned to the mill."

Ægroti,

AD VECTIUM. XCIII.

IN te, si in quenquam, dici pote, putide Vecti,
Id quod verbosis dicitur, et fatuis:
Istâ cum linguâ, si usus veniat tibi, possis
Culos, et crepidas lingere carbatinas.
Si nos omnino vis omnes perdere, Vecti,
Dicas: omnino, quod cupis, efficies.

Ægroti, &c.] Executioners were at all times regarded as the most odious of wretches; but Catullus would give force to the odium by painting one of sickly countenance, from his dangerous unwholsome employ among the criminal, and perhaps diseased of prisons. The bearers of dead bodies, and executioners, are mentioned with disgust by Martial, *Lib.* 2. *Epig.* 61.

Postquam triste caput fastidia vespillonum,
Et miseri meruit tædia carnificis.

Achilles Statius reads *Argoti*, as a proper name.

XCIII.

This epigram has a double sense, alluding both to the fetid breath, and vile language of the speaker. The poet says to him; "if you would wish either to poison or defame, you have only to "open your mouth;" meaning, perhaps, that the poison of his discourse had even tainted his breath. Vectius is an unknown character. Many write *Vetti*, *Vettium*, *Vettiam*. Scaliger thinks, that by Vectius, Vatinius is alluded to, mentioned in *Carm.* 14.

In te, si in quenquam, &c.] Terence says something similar in *Heautontimor.*

In

TO VECTIUS. XCIII.

FOUL-MOUTH'D Vectius! did any deserve the disdain
To conceit, and to talkative ignorance due,
'Tis thyself; whose rank tongue's only fit to lick clean
The most filthy of parts, or some hind's stinking shoe,
If thou'rt anxious to blast ev'ry friend thou mayst meet;
Do but open thy lips, and the wish is compleat!

In me quidvis harum rerum convenit
Quæ dicta sunt in stultum.

Crepidas lingere carbatinas.] This passage has had comments equally numerous, and various. Vossius has one very learned, and says, that no one explains the *carbatinæ*, *carpatinæ*, or *carbasinæ* as Suidas writes it, better than Xenophon, who tells us, they were worn by peasants, and fabricated of raw hides; hence their intolerable smell; they might moreover be esteemed filthy from the occupations of their wearers, as Vulpius observes, *luto ac jumentorum stercore illiti*. According to Suidas, and Pollux, the Carians invented them; and Aristotle, *de Animal. Lib.* 2. informs us, that camels were shod with the *carbatinæ*. The *crepidæ* were another kind of rustic slipper; perhaps so called, from the noise they made. See a note on the Bœotian shoe, in *Carm.* 65. *Lin.* 72.

This

AD AMOREM SUUM. XCIV.

SURRIPUI tibi, dum ludis, mellite Juventi,
Suaviolum dulci dulcius ambrosiâ.
Verùm id non impunè tuli: namque ampliùs horam
Suffixum in summâ me memini esse cruce;
Dum tibi me purgo, nec possum fletibus ullis
Tantillum vestræ demere sævitiæ.
Nam simul id factum est, multis diluta labella
Guttis abstersisti omnibus articulis:
Ne quicquam nostro contractum ex ore maneret,
Tanquam commictæ spurca saliva lupæ.

XCIV.

This little piece, which we will suppose addrest to some amiable fair, is a delicate composition, well deserving the epithet *venustus*, given it by several commentators. It has however the same reference as *Carmina* 21, 45, & 78.

Me memini esse cruce.] A metaphor deduced from the ancient punishment of extending criminals on a cross; hence most probably is derived our English word, "excruciate." Manilius, *in* 5, *Astro.* makes a similar use of it:

At simul infesti ventum est ad littora Ponti,
Mollia per duras panduntur brachia cautes.
Astrinxere pedes scopulis, injectaque vincla,
Et cruce virginea moritura puella pependit.

Abstersisti, &c.] This is not unlike the disdain of Eunica, in the 20th Idyllium of Theocritus, when she was kist by a rude neatherd, who makes the following complaint of his fair tyrant:

Thus

TO HIS FAVOURITE. XCIV.

IT happen'd in sport, I remember it well,
As together we pleasingly strove;
I chanc'd from your lips the ſweet nectar to steal;
It was sweet as the nectar of Jove!

But to punish my theft, a full hour or more
On the rack of despair I was laid;
In vain did I weep, and protest, and implore;
'Twas in vain to thy pity to plead.

Nay, scarce had I touch'd that dear mouth, when behold,
Lest one atom of mine should remain,
With water as much as each hand could well hold
How you wash'd it again, and again!

Had some nasty wanton bedaub'd you with slime,
Sure you could not have shewn more affright:

Thus spoke the pert hussey, and view'd me all round
With an eye of disdain, and thrice spit on the ground,
Look'd proud of her charms, with an insolent sneer,
And sent me away with a flea in my ear, FAWKES.

Commincta.] Many read *commixta*, and *conjuncta*; but the old text is certainly the most proper. See a note upon the word *mingere*, in *Carm.* 64.

Lupa.] An infamous, fetid harlot, is called *lupa*, (a she-wolf,) from the ravenousness of the wolf answering to the rapacious disposition

Præterea infesto miserum me tradere amori
Non cessâsti, omníque excruciare modo:
Ut mî ex ambrosiâ mutatum jam foret illud
Suaviolum, tristi tristius helleboro.
Quam quoniam pœnam misero proponis amori,
Non unquam posthac basia surripiam.

DE CÆLIO ET QUINTIO. XCV.

CÆLIUS Aufilenum, et Quintius Aufilenam,
Flos Veronensium depereunt juvenum;
Hic fratrem, ille sororem: hoc est, quod dicitur, illud
Fraternum verè dulce sodalitium.

disposition of the generality of courtezans: But Servius, *Æn.* 3. assigns a much more improper and filthy reason.

Tristi tristius helleboro.] Similar are the following proverbial Greek lines:

Αὸδ τὸ βινεῖν ἐϛι, τὶς οὐ λέγει, ἀλλ' ὅταν αἰτῇ
Χαλκὸν, πικρότερον γίνεται ἐλλεβόρε.

XCV.

Parthenius informs us, that Cælius, and Quintius were really brothers; but Muretus, Silvius, and other annotators, justly observe that the word *frater* is only meant to express extreme intimacy: our language, as well as the Latin, can furnish innumerable instances of this kind. Cælius, or Cœlius as it is read in the older MSS. was perhaps the same person who is addrest in *Carm.* 55. and 66. although many read Gellius. Aufilenus, and his sister Aufilena, are certainly very obscure characters; so is Quintius, who has occurred

O, cruel, why punish for ever my crime?
Why for ever my passion thus slight?

Sweet kiss of ambrosia, how alter'd, how lost!
Not more bitter sad hellebore now;
But since thou such trouble, such anguish hast cost,
I will ne'er steal another, I vow!

ON CÆLIUS, AND QUINTIUS. XCV.

CÆLIUS holds Aufilenus dear,
For Aufilena Quintius sighs,
Both, of Verona's youths most fair,
Experience strong affection's ties:
This likes the sister, that the brother;
Rare fellowship with one another!

occurred before in *Carm.* 79. and might be the brother of Quintia, mentioned in *Carm.* 83. But Achilles Statius conjectures, that for *Aufilenus*, and *Aufilena*, we ought to read *Aufidenus*, and *Aufidena*; having the authority of an old monumental inscription he met with for the latter, but having none for the former.

IVNONI.
IVLIÆ.
AVFIDENÆ.
CAPITOLINÆ.
SACRVM.

Muretus says, it is clear why Catullus should favour the affection of Cælius; for he was not his rival in the favours of Aufilena, but Quintius

Quoi faveam potiús? Cœli, tibi. nam tua nobis
Perspecta exigitur unica amicitia,
Cùm vesana meas torreret flamma medullas.
Sis felix, Cæli, sis in amore potens.

DE INFERIIS AD FRATRIS TUMULUM. XCVI.

MULTAS per gentes, et multa per æquora vectus
Advenio has miseras, frater, ad inferias;
Ut te postremo donarem munere mortis,
Et mutum nequicquam alloquerer cinerem;

Quintius was: that Catullus entertained a passion for Aufilena is evident from *Carm.* 105. There is a sneer intended by the *illud fraternum*, &c. which the intelligent reader must perceive. For *Perspecta exigitur*, in the sixth line, many read, *Perfecta est igitur*, &c.

XCVI.

The notes upon *Carm.* 43. 62. and a passage in the 65th. will sufficiently explain the subject upon which this poem was written. Perhaps the journey alluded to in *Carm.* 43. is here meant.

Advenio.] Silvius, and some other editors, think that *Adveni* would be a more elegant reading.

Inferias.] The *inferiæ* were sacrifices offered the last thing in funerals, to please the manes of the deceased; they consisted of the blood of victims, milk, wine, unguents, flowers, and water; when the last alone was offered, the ceremony was called *arferia*, or *arferial*, according to Festus. Virgil records the offering of milk, and blood; Propertius mentions that of odours, and garlands:

Inferimus tepido spumantia cymbia lacte,
Sanguinis et sacri pateras, &c. VIRGIL. *Æneid.* 3.
Warm milk and sacred blood in bowls we brought,
To lure the spirit with the mingled draught. PITT.

Afferet

But which my good wish chiefly claims?
Believe me, Cælius, it is you;
When rag'd this breast with wildest flames,
I found thy valued friendship true:
Then, Cælius, happy be, possessing
Love's utmost joy, and friendship's blessing!

ON THE FUNERAL CEREMONIES AT HIS BROTHER'S TOMB. XCVI.

THRO' various realms, o'er various seas I come,
To see that each due sacrifice be paid,
To bring my last sad off'ring to thy tomb,
And thy mute dust invoke, fraternal shade!

Yes, hapless brother! since the hand of fate
Hath snatch'd thee ever from my longing sight;

Afferet huc unguenta mihi, sertisque sepulchrum
Ornabit custos ad mea busta sedens.
PROPERT. *Eleg.* 14. *Lib.* 3.
Sure its fair guardian shall around my tomb
Hang flow'ry wreaths, and lavish choice perfume.

Postremo donarem munere.] Ovid, in like manner, terms these rites the last presents due to the dead:

Hic certè manibus fugientes pressit ocellos,
Mater, et in cineres ultima dona dedit.
OVID. *Amor. Eleg.* 9. *Lib.* 3.
On his clos'd eyes a mother's hand was laid,
A mother's hand here the last duty paid.

Quandoquidem fortuna mihi te te abstulit ipsum:
Heu miser indignè frater adempte mihi!
Nunc tamen interea prisco quæ more parentum
Tradita sunt tristes munera ad inferias,
Accipe fraterno multùm manantia fletu;
Atque in perpetuum, frater, ave, atque vale.

AD CORNELIUM. XCVII.

SI quicquam tacito commissum est fido ab amico,
Quoius sit penitus nota fides animi;

An old monumental inscription, found in Spain, likewise testifies the same thing:

C. JVL. FABIAN.
ANN. XIX.
FABIA. PAVLA.
AMITA.
MVNVS.
SVPREMVM.

Et mutum, &c.] The remark of Seneca is not inapplicable here: *magnum solatium est appellare sæpiùs nomina non responsura.* Nor are the following lines from Tibullus:

Illius ad tumulum fugiam, supplexque sedebo,
Et mea cum muto fata querar cinere.

TIBUL. *Eleg.* 8. *Lib.* 2.

I'll seek the tomb where her cold relics lie,
And heave, in silent woe, a suppliant sigh.

Ave, atque vale.] Such was the exclamation the ancients used when they concluded their funeral honours. To this purpose Virgil:

Salve

As us'd our ancestors, in solemn state
I'll bring each mystic gift, each fun'ral rite:

With many a tear I will the ground bedew——
Spirit of him I lov'd, those tears receive!
Spirit of him I valued most, adieu!
Adieu to him who sleeps in yonder grave!

TO CORNELIUS. XCVII.

IF to a friend, that long is tried,
A friend his secret might entrust;
Cornelius may in me confide;
'Tis my religion to be just:

Salve æternum, mihi maxime Palla,
Æternumque vale. VIRG. *Æneid.* 11.

Pallas, to thee a long, a last farewell!

And such adieus they engraved on their tomb-stones; witness the following antique inscription, as an instance; thousands of which are to be found:

VALE. ET. SALVE. ANIMA. O. OPPIÆ.
FELICISS. NOSS. EO. ORDINE. QVO.
NATVRA. PERMISERIT. TE. SEQVEMVR.
VALE. MATER. DVLCISSIMA.

XCVII.

No commentator tells us who was the Cornelius here intended. I conjecture it was C. Nepos, to whom Catullus addresses his whole book of poems. The subject which occasioned this asseve-

Méque esse invenies illorum jure sacratum,
Corneli, et factum me esse puta Harpocratem.

AD SILONEM. XCVIII.

AUT sodes mihi redde decem sestertia, Silo,
Deinde esto quamvis sævus et indomitus:
Aut, si te nummi delectant, desine quæso
Leno esse, atque idem sævus et indomitus.

AD QUENDAM DE LESBIA. XCIX.

CREDIS, me potuisse meæ maledicere vitæ,
Ambobus mihi quæ carior est oculis?

ration of secrecy is equally unknown. For an account of Harpocrates, see the notes to *Carm.* 71. The beginning of the third line Vossius reads, *Me æque invenies*, &c.

XCVIII.

It appears that Catullus had given a sum of money to the pander Silo, a character we are ignorant of, to procure him a mistress; he did not perform his engagement, but kept the money, and abused our sinning bard, when he reproached him with the cheat. Many editors read *Syllo*, or *Sillo*. Faërnus for *decem*, reads *duo*; wittily thinking ten *sestertia* too enormous a sum: and for *nummi*, some, very injudiciously, write *nimium*.

XCIX.

Catullus here complains of one of his rivals, who, with a certain Tappo, endeavoured to set Lesbia and him at variance, by raising

I, like Harpocrates, conceal
That, which I ought not to reveal.

TO SILO. XCVIII.

NAY, come, prithee, Silo, my money restore;
And then be as surly, and rude as you please:
Or if, like a rogue, you'll not part with the ore;
At least leave off pimping, and mend your vile ways.

TO A CERTAIN PERSON, CONCERNING LESBIA. XCIX.

THINK'ST thou, I'd rail at her I prize,
The nymph that's dearer than these eyes?
I ne'er had any cause, I vow!

raising scandalous reports. The last line is variously read. Muretus, and many others have, *cum caupone*; interpreting, that this rival was a frequenter of taverns, and chattered too freely with his landlord. Vossius writes the line, *Sed tua, Coponi, omina, nostra facis*; alluding to a certain Coponius, of whom he gives some unsatisfactory account in a Latin quotation. There are those who read the line, *Sed tu cuncta pone*, or *Sed tuta pone*, &c. Others alter it, *Sed dum cuncta probas, omnia monstra facis.* Achilles Statius would amend it thus: *Sed tu cum turpi ore omnia monstra facis.* But I coincide with the opinion of Scaliger, and Silvius, that *Tappone* is the just text: Tappo was the cognomen of the families of the Valerii, and Vilii. See T. Livius, *Lib.* 25. 29. and 35.

Non potui; nec si possem, tam perditè amarem:
Sed tu cum Tappone omnia monstra facis.

IN MAMURRAM. C.

MENTULA conatur Pimplæum scandere montem,
Musæ furcillis præcipitem ejiciunt.

DE PRÆCONE. CI.

CUM puero bello præconem qui videt esse,
Quid credat, nisi se vendere discupere?

Omnia monstra facis.] The expression means, "to ſcandalize," alſo "to embelliſh truth too much."

C.

This epigram is generally allowed to be written upon Mamurra Formianus, who would fain dabble in poetry: therefore the Muses, rejecting ſo despicable a votary, throw him down, in his attempt to scale Pimpla, a mountain of Thrace, or, as others contend, of Bœotia, near Helicon, consecrated to the nine Sisters. See Horace, *Od.* 26. *Lib.* 1. and Statius, *Silv. Lib.* 4. There are not wanting commentators, who give a very obscene turn to this *Carmen*.

Two

Or, if I had, my ardent love
Too strong an obstacle would prove——
But Tappo's sland'rous; so art thou!

ON MAMURRA. C.

LO! Formian, in his daring flight,
Would soar to Pimpla's tuneful brow;
But, with their pitchforks, from the height
The Muses chuck him down below.

ON AN AUCTIONEER. CI.

WHEN along with a sly auctioneer
Such a dainty, young thing we behold;
To the world it must surely appear,
That its beauty is meant to be sold.

CI.

Two particular characters are here seemingly alluded to by our poet: the one, the auctioneer, we are totally ignorant of; but the other is daringly identified by a few of the older editions, which for *puero* have the proper name *Obelio*. The Romans had certain merchants, whom they termed *mangones*, that dealt in slaves, and such human traffic. To this purpose Martial:

Millia pro puero centum me mango poposcit.

MART. *Epig.* 59. *Lib.* 1.

AD LESBIAM. CII.

SI quicquam cupidóque, optantique obtigit unquam
  Insperanti, hoc est gratum animo propriè.
Quare hoc est gratum, nobis quoque carius auro;
  Quod te restituis, Lesbia, mi cupido.
Restituis cupido, atque insperanti ipsa refers te
  Nobis, ô lucem candidiore notâ!
Quis me uno vivit felicior, aut magis est me
  Optandus vita, dicere quis poterit?

CII.

Catullus here congratulates himself, in a very elegant strain, on his reconciliation with his mistresss; which, he says, was the more sweet for being unexpected.

Si quicquam, &c.] Many editors begin the line with, *Si quidquid*; and for *obtigit*, read *obtulit*.

Carius auro.] This expression is in a manner proverbial. Thus Tibullus:

Carior est auro juvenis, cui lævia fulgent
Ora, nec amplexus aspera barba terit.

TIB. *Eleg.* 9. *Lib.* 1.

See youth vermilions o'er his beardless face!
Can riches equal such a boy's embrace?

GRAINGER.

Insperanti ipsa refers, &c.] Though Lesbia had been unfaithful, yet she was dear to her poet, and he fondly received her again. The bard before cited beautifully expresses the same sentiment:

Perfida,

TO LESBIA. CII.

IF joys unlook'd for can delight impart,
And win with sweet surprize the wishful heart;
Then far beyond what gold's vain idol grants
Is thy Catullus blest in all he wants:
Blest, that his Lesbia to these longing arms
Restores the treasures of her boundless charms!
Restores them, when he thought the blessing gone!
O day, distinguish'd by a whiter stone!
Then who can say his life is happier spent;
Or who is more enrich'd, or more content?

Perfida, nec meritò nobis inimica merenti;
Perfida, sed quamvis perfida, cara tamen.
TIB. *Eleg.* 6. *Lib.* 3.
O, let my passion fix thy faithless heart;
For still I love thee, faithless as thou art!
GRAINGER.

Propertius uses the word *referre* in a similar sense:
Sic mihi te referas levis, ut non altera nostro
Limine formosos intulit ulla pedes.
PROPER. *Eleg.* 18. *Lib.* 1.
If my fond heart to thee perfidious prove;
So mayst thou spurn me, so reject my love!

ô lucem candidiore notâ!] See a note upon this subject in *Carm.* 8.

Aut magis, &c.] Most of the MSS. perhaps with propriety, read:

aut magis mî esse
Optandum in vitâ, &c.

Si,

AD COMINIUM. CIII.

SI, Comini, populi arbitrio tua cana senectus
Spurcata impuris moribus intereat;
Non equidem dubito, quin primùm inimica bonorum
Lingua exsecta avido sit data vulturio;
Effossos oculos voret atro gutture corvus,
Intestina canes, cætera membra lupi.

CIII.

Si, Comini, &c.] This is the emendation of Hieronymus Avantius; for all the old texts have *Sic homini,* or *Sic horum.* Achilles Statius has written, *Siconi arbitrio.* However, Lipsius informs us that this Cominius, who was universally hated, was a wrangling fellow of the Forum, who criminally accused every virtuous character. Cicero, and Asconius mention him, in *Orat. pro Cornel.* and *pro Cluent. Avit.* The following lines from Ovid, *in Ibin,* may not be inapplicable to the horrid punishments, of which Catullus says this wretch was deserving:

Sive per immensas jactabar naufragus undas,
Nostraque longinquus viscera piscis edet,
Sive peregrinæ carpent mea membra volucres,
Sive meo tingent sanguine rostra lupi:
* * * * *

Ipsæ

TO COMINIUS. CIII.

COMINIUS, were thy hoary age,
Which deeds of foulest baseness stain,
Submitted to the public rage;
This horrid punishment they'd sure ordain!

Thy tongue, that virtue oft belies,
Pluck'd out, should hungry vultures share;
The crow's black beak dig out thine eyes;
Thy bowels dogs, and wolves thy carcass tear.

Ipsæ te fugient, quæ carpunt omnia, flammæ,
Respuet invisum justa cadaver humus.
Unguibus et rostro tardus trahet ilia vultur,
Et scindent avidi perfida corda canes.

Whether I'm wreck'd on Ocean's boundless waste,
And distant finny tribes my entrails gnaw;
Whether wild birds shall on my limbs repast,
Or with my gore the wolf distain his jaw.

* * * * *

Thy corse may no consuming pyre befriend,
Thy hated bones just earth reject with scorn,
With beak and claws thy loins slow vultures rend,
And thy base heart by greedy dogs be torn!

AD LESBIAM. CIV.

JUCUNDUM, mea vita, mihi proponis amorem
Hunc nostrum inter nos, perpetuúmque fore.
Dî magni, facite, ut verè promittere possit,
Atque id sincerè dicat, et ex animo:
Ut liceat nobis totâ producere vitâ
Alternum hoc sanctæ fœdus amicitiæ.

AD AUFILENAM. CV.

AUFILENA, bonæ semper laudantur amicæ,
Accipiunt pretium, quæ facere instituunt.
Tu quod promîsti mihi, quod mentita, inimica es,
Quod nec das, et fers sæpè, facis facinus.
Aut facere ingenuæ est, aut non promîsse pudicæ,
Aufilena, fuit. sed data corripere
Fraudando, efficitur plusquam meretricis avaræ,
Quæ sese toto corpore prostituit.

CIV.

The present *Carmen*, which is perhaps one of the prettiest little amatory compositions in Catullus, has been frequently attempted in English. It needs no comment, except we remark that, in the last line, *Æternum* is often written for *Alternum*.

CV.

To explain the whole epigram at once, it is sufficient to say, that this Aufilena, unknown in history, appears to have been a jilting jade, who received money beforehand, for favours which she promised, but never granted.

Quod

TO LESBIA. CIV.

YOU ask, my soul, that this our mutual love
In fondness, as duration, might excel:
Great gods direct that she but constant prove,
And that she speaks but true, who speaks so well!
Then, gently bound in friendship's holy tie,
We'll both together live, together die!

TO AUFILENA. CV.

THE mistress, that's honest, will always lay down
The thing she is paid for; and praise is her due:
To jilt, and yet take a full price, it is known,
Can only be done, Aufilena, by you.

A girl should not promise at all, if she's wise;
But having once said, she should keep to her word:
For she, who each whimsical lover supplies,
To one, that by bilking grows rich, is preferr'd.

Quod nec das, &c.] The word *dare* has here a singular obscene sense in the Latin, as παρέχειν has in the Greek.

Efficitur.] Many editions have *efficit*, and *effecit*.

Toto corpore prostituit.] Some commentators think, that this alludes to such women, who not only submit to usual prostitution, but are every way subservient to the lascivious caprice of depraved appetites. Vossius seems to incline to such an interpretation.

Catullus

AD EANDEM. CVI.

AUFILENA, viro contentam vivere solo
Nuptarum laus è laudibus eximiis.
Sed quoivis quamvis potiùs succumbere fas est,
Quàm matrem fratres efficere ex patruo.

AD NASONEM. CVII.

MULTUS homo est, Naso, (nam tecum multus homo es) qui
Descendit?—Naso, multus es et pathicus!

CVI.

Catullus accuses this same courtezan of incestuous commerce with her uncle, which he contrasts with more lawful pleasures. We may just remark, that uncles' children, and first cousins, are called *fratres*, or *fratres patrueles*. Thus, in Ovid, Ajax calls Achilles, who was begot by his uncle, *frater:*

Frater erat, fraterna peto, &c. OVID. *Metam.* 13.

CVII.

This most obscure satire on Naso, an unknown character, Scaliger has reformed after the ancient readings. Its sense depends on theforce of the word *multus*, which, according to Cicero, *de Oratore*, *Lib.* 2. would signify *ineptus*; according to Plautus, *Menæch. Ac.* 2. *Sc.* 2. and Sallust, *Cap.* 86. it would mean *odiosus*, *molestus*, or what the Greek terms φορτικὸς. Vulpius seems to interpret it, "of large concerns, or consequential in business;" and Salmasius, before him, would have it imply, "arrogant, morose;" but well observing, that a person possessing any quality in the extreme may be called *multus*. Therefore the comprehensive word

TO THE SAME. CVI.

WITH only one fond spouse to live content,
O Aufilena! best becomes the bride;
Yet, if thou art on prostitution bent,
Go sin with those to whom thou'rt not allied;
But let no uncle share thy body's shame,
Nor raise up children thou must blush to name.

TO NASO. CVII.

DOES greatness to that man belong,
(And in thy own esteem, I know,
Thou'rt counted great) who in lust's throng
Descends to all that's vile, and low?——
Naso, it does: for we behold in thee
Greatness, combin'd with lustful infamy.

word "great" is perhaps its best translation: we may be "great" various ways. The meaning of the distich I conceive to be this: "Can he be consequential who lets himself down? I know thou "fanciest thyself consequential, yet thou lettest thyself down so "low as to become the most odious of all characters." Achilles Statius thinks that *multus* means *longus*, "tall, of large stature;" the explanation then may be, playing upon the word *multus*: "thou art a large man, Naso, yet thou hast but a little soul; for "thou canst degrade thyself by the most unnatural lust." Many read *moltus*, in an obscene sense, *à molendo*. Vossius understands *descendere*, as some understand the last line of *Carm.* 84. *multus* might

AD CINNAM. CVIII.

CONSULE Pompeio primùm duo, Cinna, solebant
Mœchi; illi facto consule nunc iterùm,
Manserunt duo: sed creverunt millia in unum
Singulum. fecundum semen adulterio.

IN FORMIANUM. CIX.

FORMIANUS saltus non falsò, Mentula, dives
Fertur; qui tot res in se habet egregias:
Aucupia omne genus, pisces, prata, arva, ferásque.
Nequicquam; fructus sumtibus exsuperat.

might, in that case, be interpreted "addicted to women;" but such construction is forced, and injudicious. He writes the distich:

Multus homo est, Naso, neque secum multus homo qui
Descendit? Naso, multus es et pathicus?

Others write it thus:

Multus homo es, Naso, neque tecum multus homo, sed
Descendis, Naso, multus es et pathicus.

And the Paduan codex has:

Multus est homo naso nõ tecum multus homõq;
Descendit naso: multus es & paciens.

CVIII.

Muretus, and Achilles Statius confess they do not understand this epigram. It has been supposed a satire upon Cæsar, and his favourite Mamurra. We will just remark, that Pompey began his first consulship with Licinius Crassus, A. U. C. 684. and the following year Cæcilius Metellus was Consul, who would be a very apt character in this place. See a note to *Carm.* 64. Some editions for *Mœchi* have *Mœchilia:* Passeratius would write *Mœchulei.*

This

TO CINNA. CVIII.

WHEN first as Consul Pompey sate,
But two adulterers were known:
And, when again the reins of state
He held, 'twas two, and two alone.

Whereas, so alter'd is the case,
For one we now a thousand find——
O, how prolific the embrace
Of men to letchery inclin'd!

ON FORMIANUS. CIX.

THAT lustful Formian's wealth is great,
And that he boasts a large estate,
I freely can allow;
That in fine lawns, and fertile grounds,
Fowl, fish, and cattle, he abounds,
Beyond dispute is true:

CIX.

This epigram is meant to lash the debauched Mamurra Formianus; whose vast wealth, lavished on him by his royal master, and whose extreme extravagance, which rendered him poor in the midst of affluence, are recorded in *Carm.* 26. A great number of editors, for *Formianus saltus*, read *Firmano saltu*, &c. indeed the *Firmani* were a people of Italy, near Ancona, inhabitants of the ancient city *Firmum*, now *Fermo*.

Quare concedo sit dives, dum omnia desint.
Saltum laudemus, dum tamen ipse egeat.

IN EUNDEM. CX.

MENTULA habet justa triginta jugera prati,
Quadraginta arvi: cætera sunt maria.
Cur non divitiis Crœsum superare potis sit,
Uno qui in saltu tot bona possideat?
Prata, arva, ingentes sylvas, saltûsque, paludésque
Usque ad Hyperboreos, et mare ad Oceanum.
Omnia magna hæc sunt; tamen ipse est maximus ultor,
Non homo, sed verè mentula magna, minax.

CX.

The same character is intended in this *Carmen* as in the preceding, and the idea of the piece is exactly similar.

Maria.] A metaphorical expression for infinite wealth, as in the Greek, θάλασσα χρυσῦ. To the same purpose Callimachus:

Οὐ φιλέω τὸν ἀοιδὸν ὅς οὐχ ὅσα πόντος ἀείδει.

Divitiis Crœsum.] Rich as Crœsus, is a proverb even in our language. If the reader is curious to learn particularly the history of this king of Lydia, he may find it fully in Herodotus.

Hyperboreos.] These were a people of the extremest part of Scythia. Strabo, *Lib.* 1. calls all the northern tribes Hyperboreans. See Pliny upon this subject, *Hist. Nat. Lib.* 4. Others supposed them a nation peculiarly happy, dwelling beyond the known northern mountains. Vossius writes *Typerboreos.*

Maximus ultor.] Many read, adjectively, *ultrò*, or *ultrà*, making quite a different sense. Scaliger, very erroneously, has *lustro.* Virgil calls Hercules, *maximum ultorem:*

Nam

In vain—for with an idle hand
The fruits his various lands command
He squanders, and is poor:
We'll call him, therefore, if you will,
Great, wealthy, rich; provided still
It be a name——no more!

ON THE SAME. CX.

FORMIANUS, that vile debauchee, is possest
Of a good thirty acres of meadow at least,
With some full forty more, all in arable lands;
Nay, whole oceans of fortune the letcher commands.
With the wealth of rich Crœsus his wealth surely vies;
So immensely extended his opulence lies:
His huge forests, his moors, with grove, pasture, and plain,
Would reach furthermost Scythia, or stretch o'er the main:
Yet this wretch, who such ample possessions can boast,
Is a blustering, bawdy poltron at the most.

Nam maximus ultor
Tergemini nece Geryonis, spoliisque superbus
Alcides aderat. VIRG. *Æneid.* 8.
The great avenger of all horrid crimes,
Godlike Alcides, came in later times,
Proud of the spoils of three-fold Geryon slain.
LAUDERDALE.

AD GELLIUM. CXI.

SÆPÈ tibi, studioso animo venanda requirens
Carmina, utì possem mittere Battiadæ;
Queis te lenirem nobis, neu conarere
Telis infesto mî icere musca caput;
Hunc video mihi nunc frustra sumtum esse laborem,
Gelli, nec nostras hinc valuisse preces. 6
Contrà nos tela ista tua evitamus amictu.
At fixus nostris tu dabi' supplicium.

CXI.

It appears, from this *Carmen*, that Gellius bore a resentment to Catullus upon some account; and that the poet's muse endeavoured to win him to good humour, by turning into Latin for him some of the poems of Callimachus, but what poems we do not know; that on Berenice's hair could not be one, as it was translated for Hortalus. It is evident, therefore, that Catullus did versify some pieces of the Grecian bard, now lost.

Musca caput.] This is a very pretty simile, which our poet uses to shew contempt for Gellius's unavailing anger. The Greeks, as though proverbially, said, Μυὶας δηγμεν.

Contrà nos tela, &c.] Alluding to the lightness of the darts. Thus Anacreon:

TO GELLIUS. CXI.

LONG had I wish'd to send, in Roman tongue,
The verse which Battus' son divinely sung;
Send thee those strains which nicest pains require,
Strains that might sweetly sooth thy fruitless ire!
For often, like a trifling fly, enrag'd,
Poor idle war thou at my head hast wag'd.
But, Gellius, since the Muses vainly plead,
Since even my requests thou wilt not heed;
Thy darts with this slight cov'ring I defy,
Whilst thou, transfixt by mine, shalt weep and die.

Φθόνον οὐκ οἶδ' ἐμὸν ἦτορ,
Φθόνον οὐκ οἶδα δαϊκτὸν
Φιλολοισθόρου γλώττης
Φεύγω βέλεμνα κἠφα. ANAC. *Od.* 42.

My honest heart nor envy bears,
Nor envy's poison'd arrows fears;
By rankling malice never stung,
I shun the venom-venting tongue.
FAWKES.

At fixus, &c.] Many editors, less elegantly, read *Affixusque*, &c.

POEMS, &c.

POËMATA
QUÆ
CATULLO
QUIDAM TRIBUUNT.

PERVIGILIUM VENERIS. I.

CRAS amet, qui nunquam amavit;
Quique amavit, cras amet.

Ver novum, ver jam canorum:
Vere natus orbis est,

I.

This lovely piece, which might rather be termed *A Hymn to the Spring*, than *The Vigil of Venus*, has been attributed to a variety of authors, which it would be too tedious to enumerate. Ausonius, I know not how justly, puts in his claim to the honour of having composed it. I cannot believe that it was written by Catullus; yet, having generally ranked among his pieces, I thought proper to insert it here, with a translation. It was most probably the production of some pen more modern than that of Catullus, or even of Ausonius. However this be, Pithæus recommends the poem to the care of the literati, as being much mutilated and corrupted, requiring every assistance of art to bring it to its original purity; many scholiasts have aided in restoring it. The text subjoined I have chosen, as the best, from different emendations.

This *Carmen* has been frequently attempted in French, though with very little success. Mons. l'Abbé de Lisle, has some imitative lines, which are happy enough; and Mons. de Saint-Lambert, in his poem of *The Seasons*, frequently versifies the *Pervigilium Veneris*,

POEMS,

WHICH SOME ATTRIBUTE TO

CATULLUS.

THE VIGIL OF VENUS. 1.

LET those, who never yet have lov'd,
To-morrow feel love's pain;
Let those, who have the passion prov'd,
To-morrow love again!

Lo! where the new-born spring appears;
The tuneful spring now greets our ears:

Veneris, when he describes the spring. But Mons. Dorat, whose book of *Kisses* is well known, and who may justly be stiled the French Theocritus, has certainly transfused the spirit of this piece into his poem of *Le Mois de Mai*, with greater judgment and elegance than any other Gallic bard.

Vere natus orbis est.] The poet conjectures, that the world was created in the spring; which Virgil likewise affirms:

Non alios primâ crescentis origine mundi
Illuxisse dies, aliumve habuisse tenorem
Crediderim: ver illud erat, ver magnus agebat
Orbis, et hybernis parcebant flatibus Euri. VIRG. *Georg.* 2.

Such were the days, the season was the same,
When first arose this world's all-beauteous frame;
The sky was cloudless, balmy was the air,
And spring's mild influence made young nature fair.

WARTON.

Panegyristes

Vere concordant Amores,
Vere nubunt alites,
Et nemus comam resolvit
De maritis imbribus.
Cras Amorûm copulatrix,
Inter umbras arborûm,
Implicat casas virentes
De flagello myrteo.
Cras Dione jura dicit,
Fulta sublimi throno.

Cras amet, qui nunquam amavit;
Quique amavit, cras amet.

Tunc cruore de superno,
Spumeo Pontus globo,

Panegyristes *ad Maximianum*, to the same purport: *O felix, beatumque ver novo partu! O tempus, quo meritò omnia nata esse credantur!* However, it has been a celebrated question among philosophers, and divines, whether the world was made in the spring, when all creation seems to be in embryo; or in autumn, when every thing is in its fullest maturity; each opinion has been warmly espoused.

Amorûm copulatrix.] Venus, the mother of the Loves, was wont to stray over the earth, veiled in a friendly cloud, with which she screened the furtive lover, and protected the timid one.

SILVIUS.

Flagello.] Thus Isidorus, *Cap.* 105. *Lib.* 17. upon this word: *Summitates vitium ac fruticum flagella nuncupantur, eo quod flatu agitentur.*

Dione.

'Twas in the spring, this solid earth
Awak'd to its stupendous birth:
In spring, the Cupids all unite;
In spring, the feather'd tribes delight
To woo their mates; and wedded bow'rs
Spread their green locks to bridal show'rs:
To-morrow, she who links the Loves
Shall visit these umbrageous groves;
The myrtles' meeting tops shall join,
And cots of living verdure twine:
To-morrow, from her gorgeous throne,
Dione makes her edicts known.

Let those, who never yet have lov'd,
To-morrow feel love's pain;
Let those, who have the passion prov'd,
To-morrow love again!

Then, midst the pregnant billowy scene,
Old Ocean fram'd the wave-sprung Queen,

Dione.] Here implies Venus herself, though Dione was properly the mother of Venus.

Spumeo Pontus, &c.] An old annotator says, that Venus is fabled to have been born in the watery expanse, because an amorous disposition arises from a moist temperament of body.

Bipedes

Cærulas inter catervas,
Inter et bipedes equos,
Fecit undantem Dionen
In maritis fluctibus.

Cras amet, qui nunquam amavit;
Quique amavit, cras amet.

Ipsa gemmeis purpurantem
Pingit annum floribus;
Ipsa turgentes papillas,
De Favonî spiritu,
Urget in toros tepentes;
Ipsa roris lucidi,

Bipedes equos.] The horses of Neptune were bipeds; they wanted their hind feet, having their fore feet only, which were webbed for swimming, as those of most aquatic animals are.

Purpurantem pingit annum, &c.] A poetic expression, taken from the various coloured flowers which give the fields, in spring, a beauteous brilliancy; for *purpureus* means bright, not that tint we commonly name purple. Thus Pope, in his first Pastoral:

Why sit we sad, when Phosphor shines so clear,
And lavish Nature paints the purple year?

Ipsa turgentes papillas, &c.] The word *papilla* here implies a rose-bud; partly from shape, and partly from the deep red of the close convoluted leaves of the flower, not yet expanded, which are seen through the fissures of the green calix. Thus Pliny, upon the *papillæ* of roses, *Lib.* 22. *Cap.* 4. *Rosa nascitur et germi-*

nat

Of blood celestial, and the foam
Which form'd this globe's capacious womb;
Two-footed steeds around her play'd,
And azure throngs her birth survey'd.

Let those, who never yet have lov'd,
To-morrow feel love's pain;
Let those, who have the passion prov'd,
To-morrow love again!

She bids the flow'ry gems appear,
To decorate the purple year;
She looses to the western breeze
The tumid bosoms of the trees,
Urging their genial warmth to spread
Each branch into a tufted shade:

nat granoso cortice, quo intumescente et in virides alabastros fastigiato paulatim rubescens debiscit ac sese pandit, in calycis medio sui complexa luteos apices. The word *alabastrus*, or *alabastrum*, a rose-bud, from its resemblance to the generality of alabaster unguent-boxes, is peculiar to Pliny. B. Hieronymus, *in Epist.* 26. *ad Pammachium*, has the following passage upon it: *Quis parturientem rosam, et papillatum corymbum, antequàm in calathum fundatur orbis, et tota rubentium foliorum pandatur ambitio, immaturè demessum æquis oculis marcescere videat?*

Urget.] Virgil uses the word *trudere*, in the same sense:

Sed trudit gemmas, et frondes explicat omnes.

VIRG. *Georg.* 2.

Et

Noctis aura quem relinquit,
Spargit humentes aquas;
Et micant lacrymæ trementes
De caduco pondere:
Gutta præceps orbe parvo
Sustinet casus suos.
In pudorem florulentæ
Prodiderunt purpuræ:
Humor ille, quem serenis
Astra rorant noctibus,
Mane virgineas papillas
Solvit humenti peplo.
Ipsa jussit, mane ut udæ
Virgines nubent rosæ;
Fusæ Cypris de cruore,
Deque Amoris osculis,

Et micant lacrymæ, &c.] The drops of dew are elegantly termed tears; every poet in our language talks of *the tears of morning*.

Humenti peplo.] Placidus Lutatius, on the Thebaid of Statius, *Lib.* 10. explains the loose garb, called *peplus*, or *peplum*; he says: *Peplum est vestis candida, aureis clavis picta, sine manicis, quod simulacris fiebat: sed peplum primùm ab Atheniensibus est institutum, quod matronæ suis manibus faciebant*, &c.

Virgines nubent rosæ.] The poet says, that "Venus commands "her nymphs to dress, and decorate themselves with roses fresh, "and steeped in the dew of night." Such is the poetic force of the word *nubo*. LIPSIUS.

Fusa

'Tis she the glitt'ring dewdrop strews,
Which night's prolific damps diffuse;
Bright shine the tears of humid light,
They tremble with their doubtful weight;
And each impending pearl, that's seen,
Can scarce its little orb sustain.
See hence, the newly-op'ning rose
The blush of modesty disclose!
That moisture, which the stars dispense
Mid night's serenest influence,
From the young flow'ret's maiden breast,
At morn withdraws its dewy vest:
'Tis Venus bids the virgins wed,
At morn, the rose of humid red;
The rose, which Venus' self imbued
With her own pure, celestial blood!
By Cupid's kisses it was rear'd,
The blaze of richest gems it shar'd,

Fusæ Cypris, &c.] *Cypris* is here the genitive case; meaning, that the rose was bathed with the blood of Venus. Some commentators, very wrongfully, understand that Venus sprang from the blood, or red juice of the rose. Many read the passage: *Fusa priùs de cruore*, &c. others: *Facta priùs*.

Deque Amoris osculis.] Several editions have, *Deque Adonis osculis.*

Cras

Deque gemmis, deque flammis,
Deque solis purpuris.
Cras ruborem, qui latebat
Veste tectus igneâ,
Unico, marita, nodo
Non pudebit solvere.

Cras amet, qui nunquam amavit;
Quique amavit, cras amet.

Ipsa nymphas diva luco
Jussit ire myrteo,
It puer comes puellis;
Nec tamen credi potest,
Esse Amorem feriatum,
Si sagittas vexerit.
Ite nymphæ: posuit arma,
Feriatus est Amor:
Jussus est inermis ire,
Nudus ire jussus est;
Neu quid arcu, neu sagittâ,
Neu quid igne læderet:

Cras ruborem, &c.] This fiction is exquisite; our poet says: "The rose, though now a virgin, and covered with the *vestis* "*ignea*, or *flammeum*, that is, with the calix of a warm yellow "green, shall to-morrow be wedded; her leaves shall be opened, "or

Bright flames on all its leaves were thrown,
And solar purple o'er them shone.,
To-morrow shall the bridal rose
Unbind her zone of glowing hues;
Nor shall it shame her, to display
Her latent crimson to the day.

Let those, who never yet have lov'd,
To-morrow feel love's pain;
Let those, who have the passion prov'd,
To-morrow love again!

'Tis she! 'tis Venus bids her maids
Rove freely thro' the myrtle glades;
She bids her son attend the fair,
Yet bids him not his quiver wear;
For, were he arm'd, they sure would say,
Cupid intends no holiday.
Go, nymphs; for he no weapon bears;
Love to keep holiday prepares;
Yes! the sweet urchin's bid to go
Without his arms, and naked too;
Lest with his torch, his bow, his darts,
The wily boy should harm your hearts:

" or her virginal zone untied; and she will appear in all the
" bloom of bridal beauty."

Sed tamen, nymphæ, cavete,
Quòd Cupido pulcher est;
Totus est armatus idem,
Quandò nudus est Amor.

Cras amet, qui nunquam amavit;
Quique amavit, cras amet.

Compari Venus pudore
Mittit ad te virgines:
Una res est quam rogamus;
Cede, virgo Delia,
Ut nemus sit incruentum
De ferinis stragibus.
Ipsa vellet te rogare,
Si pudicam flecteret;
Ipsa vellet ut venires,
Si deceret virginem,

Jam tribus choros videres
Feriatos noctibus,

Jam tribus choros, &c.] The poet here alludes to the festivals of Venus, which were celebrated by young girls with song, and dance, in honour of the deity: they continued three nights, beginning on the first of April, at the rising of the moon, *imminente lunâ*. Thus Horace:

Jam

But, o ye heedless nymphs, beware!
For youthful Cupid's passing fair;
Trust me, that Love, when stript of dress,
Is arm'd in very nakedness.

Let those, who never yet have lov'd,
To-morrow feel love's pain;
Let those, who have the passion prov'd,
To-morrow love again!

Venus her virgins sends to thee,
Like thy chaste self in modesty;
By them she asks one poor request;
This, spotless Delia, grant at least!
'Tis, that no beast, by hunter slain,
Shall now the bloodless forest stain:
Thy chastity could Venus move,
She'd bid thee to her feast of love;
And, did it suit a virgin fair,
Venus would wish thy presence here.

Now, seen for three successive nights,
The festive choirs perform their rites;

Jam Cytherea choros ducit Venus, imminente lunâ,
Junctæque Nymphis Gratiæ decentes
Alterno terram quatiunt pede, dum graves Cyclopum
Vulcanus ardens urit officinas:

Nunc

Congreges inter catervas,
  Ire per saltus tuos,
Floreas inter coronas,
  Myrteas inter casas:
Nec Ceres, nec Bacchus absunt,
  Nec poëtarum Deus;
Detinent, et tota nox est
  Perviglanda cantibus:
Regnet in sylvis Dione;
  Tu recede, Delia.

Cras amet, qui nunquam amavit;
  Quique amavit, cras amet.

Nunc decet aut viridi nitidum caput impedire myrto,
Aut flore, terræ quem ferunt solutæ:
Nunc et in umbrosis Fauno decet immolare lucis,
Seu poscat agnâ, sive malit hædo.

HOR. *Od.* 4. *Lib.* 1.

Now joyous thro' the verdant meads,
Beneath the rising moon, fair Venus leads
  Her various dance; and with her train
Of Nymphs, and modest Graces treads the plain;
  While Vulcan's glowing breath inspires
The toilsome forge, and blows up all its fires:
  Now crown'd with myrtle, or the flow'rs,
Which the glad earth from her free bosom pours,
  We'll offer, in the shady grove,
A lamb, or kid, as Pan shall best approve.

FRANCIS.

Sannazarius

And, link'd with many a kindred throng,
They stray thy leafy glooms among;
Where flow'ry chaplets flaunt they rove,
Where myrtles form a green alcove:
Ceres, and Bacchus here are found,
With the bright God for verse renown'd;
These all the wakeful night employ
In chaunting sprightly strains of joy:
The woods confess Dione's sway;
Fly, Delia, then; fly far away!

Let those, who never yet have lov'd,
To-morrow feel love's pain;
Let those, who have the passion prov'd,
To-morrow love again!

Sannazarius has prettily imitated both the Roman poets, in his description of the Graces:

Tum manibus simul implicitis per gramina festas
Exercent choreas; alios aliosque reflexus
Inter se lætæ repetunt; nunc corpora librant
In saltus; nunc molle latus, nunc candida jactant
Brachia, et alternâ quatiunt vestigia plantâ.

Nec Ceres, nec Bacchus absunt.] Hieronymus, *Lib. 2. adversus Jovinian.* has the following applicable passage: *Esus carnium, et potus vini, ventrisque saturitas, seminarium libidinis est.* And thus a comic writer:

Sine Cerere et Baccho friget Venus.
TERENT. *Eun. Act.* 4.

Jussit Hyblæis tribunal
Stare Diva floribus;
Præses ipsa jura dicit,
Adsederunt Gratiæ.
Hybla, totos funde flores,
Quicquid annus attulit;
Hybla, florûm sparge vestem,
Quantus Ennæ campus est.
Ruris hîc erunt puellæ;
Vel puellæ fontium,
Quæque sylvas, quæque lucos,
Quæque montes incolunt:
Jussit omnes adsidere
Pueri mater alitis;
Jussit et nudo puellas
Nil Amori credere.

Adsederunt Gratiæ.] Phornutus says, that Venus is generally represented with the Graces sitting near her, attended likewise by Suada, the goddess of eloquence, and by Mercury. Apuleius *Metam. Lib.* 2. 6. *et* 10. pictures the Queen of love surrounded by a choir of Graces, and a multitude of obedient Cupids.

Hybla.] The choice of the place where Venus is feigned to hold her court, in honour of the spring, is very happy; every one knows that Hybla was a mountain of Sicily, remarkable for its abundance of flowering sweets. Hyblæan honey is of high repute.

Enna

Enthron'd amid Hyblæan sweets,
Her sacred dictates she repeats;
And, sitting near their beauteous queen,
The Graces, drest in smiles, are seen.
O Hybla! bring thy bloomy stores,
Which the glad year profusely pours;
Hybla! thy flow'ry vestment spread,
And vie with Enna's perfum'd mead.
Here shall the fountain nymphs be seen,
The nymphs who trip the velvet green,
The nymphs who dwell in rural shades,
On steepy hills, in verdant glades:
Love's smiling mother then commands,
And seated see the beauteous bands;
But chief, commands each witless fair
Of Love, tho' naked, to beware.

Ennæ campus.] The field of Enna, in the very heart of Sicily, is celebrated by the rape of Proserpine. See the story in Ovid, *Metam.* 5. Near this spot Ceres had a remarkable temple.

Ruris hîc erunt puellæ, &c.] It may not be improper here to mention the various nymphs whom Venus thus generally invites: the nymphs of the woods were the *Dryades*, and *Hamadryades*; those of the mountains were the *Oreades*, or *Orestiades*; such as presided over groves, and flowery vallies, were called *Napææ*; the fair guardians of lakes, and rivers, were the *Naiades*; and the sea-nymphs were termed *Nereides*.

Cras amet, qui nunquam amavit;
Quique amavit, cras amet.

Ex recentibus virentes
Ducat umbras floribus.
Cras erit quo primus Æther
Copulavit nuptias;
Ut pater roris crearet
Vernis annum nubibus:
In sinum maritus imber
Fluxit almæ conjugis;
Ut fœtus mixtus omnes
Aleret magno corpore.
Ipsa venas, atque mentem,
Permeante spiritu,
Intus occultis gubernat
Procreatrix viribus:
Perque cœlum, perque terras,
Perque pontum subditum:
Pervium sui tenorem,
Seminale tramite,
Imbuit; jussitque mundum
Nosse nascendi vias.

Let those, who never yet have lov'd,
To-morrow feel love's pain;
Let those, who have the passion prov'd,
To-morrow love again!

Be ev'ry shade, that waves around,
With flow'rs of freshest fragrance crown'd!
To-morrow is the day, which tied
Old Æther to his terrene bride;
That he, who forms the dews of air,
With vernal clouds might frame the year:
The bridegroom show'r prolific came,
Impregnated his fruitful dame;
And hence, to grace the wide-stretch'd earth,
Full many an offspring wak'd to birth.
Her subtile spirit, unconfin'd,
Pervades each vein, and fires the mind:
Creative queen! with latent pow'rs
She rules in secret nature's stores;
Thro' skies, and land, and womby sea,
Each being owns her potent sway;
Her pervious course, where'er she goes,
With tracks of quickening seed she strows:
She taught the world creation's laws,
Unfolding ev'ry hidden cause.

Cras amet, qui nunquam amavit;
Quique amavit, cras amet.

Ipsa Trojanos nepotes
In Latinos transtulit;
Ipsa Laurentem puellam
Conjugem nato dedit;
Moxque Marti de sacello
Dat pudicam virginem;
Romuleas ipsa fecit
Cum Sabinis nuptias;
Unde Ramnes, et Quirites:
Proque prole posterûm
Romuli, patrem creavit,
Et nepotem Cæsarem.

Cras amet, qui nunquam amavit;
Quique amavit, cras amet.

Laurentem puellam.] Lavinia, the daughter of king Latinus, was so called from Laurentum, a town where her father reigned.

Moxque Marti, &c.] Every one knows the story of Ilia, or Rhea Silvia, the vestal, upon whom Mars begot Romulus, and Remus, the founders of Rome.

Patrem creavit, et nepotem Cæsarem.] This reading is to me the only one that makes a satisfactory sense; I have therefore adopted it. Julius Cæsar, with his nephew Augustus, are alluded to: and I agree with Lipsius, that the *Pervigilium Veneris*, from

Let those, who never yet have lov'd,
To-morrow feel love's pain;
Let those, who have the passion prov'd,
To-morrow love again!

Venus to Latian realms transferr'd
The Trojan youths, whom fate had spar'd;
She to her son's embrace convey'd
Laurentum's high-descended maid;
Thro' her did Mars a Vestal gain,
A Vestal spotless from the fane!
'Twas she, who with the Sabine dames
Bade Romans quench their lusty flames;
Whence Ramnes, and Quirites sprung:
And, that she might the race prolong,
Were two successive Cæsars born,
Whose virtues did the state adorn.

Let those, who never yet have lov'd,
To-morrow feel love's pain;
Let those, who have the passion prov'd,
To-morrow love again!

from this little stroke of flattery towards Augustus, might have been written about the close of that emperor's reign, perhaps later; not during the reign of Julius, as has been generally, but wrongfully, imagined.

Tauri

Rura fecundat voluptas,
Rura Venerem sentiunt:
Ipse Amor puer Dionës
Rure natus dicitur;
Hunc ager, cùm parturiret
Ipsa, suscepit sinu;
Ipsa florûm delicatis
Educavit osculis.

Cras amet, qui nunquam amavit;
Quique amavit, cras amet.

Ecce, jam super genistas
Explicant tauri latus,
Quisque tutus quo tenetur
Conjugali fœdere:
Subter umbras cum maritis
Ecce balantûm gregem;
Et canoras non tacere
Diva jussit alites:
Jam loquaces ore rauco
Stagna cygni perstrepunt:

Tauri latus.] Some editions have, I think less properly, *agni latus.*

Sic

Pleasure fecundates rural scenes,
Conscious with them that Venus reigns:
Cupid, Dione's boy, they say,
In rural scenes first view'd the day;
Soon as brought forth, the child was laid
On the green bosom of some mead;
Sweetly he kiss'd each nurt'ring flow'r,
And kisses rear'd love's infant pow'r.

Let those, who never yet have lov'd,
To-morrow feel love's pain;
Let those, who have the passion prov'd,
To-morrow love again!

Now bulls, along the broomy plain
Stretching their ample sides, are seen;
Each sturdy lover sure to find
His lowing consort ever kind:
With bleating brides, beneath the shade,
Behold the fleecy bridegrooms laid:
The goddess bids the feather'd train
Awake their soul-enliv'ning strain;
And, pouring hoarser musick round,
With clam'rous swans the lakes resound;

Adsonat Terei puella
Subter umbram populi,
Ut putes motus amoris
Ore dici musico,
Et neges queri sororem
De marito barbaro.
Illa cantat; nos tacemus:
Quando ver venit meum?
Quando faciam ut Chelidon,
Ut tacere desinam?
Perdidi musam tacendo,
Nec me Phœbus respicit:
Sic Amyclas, cùm tacerent,
Perdidit silentium.

Cras amet, qui nunquam amavit;
Quique amavit, cras amet.

Sic Amyclas, &c.] Amyclæ was a town of Italy, between Caïeta and Terracina, built by the Spartans, whose inhabitants, being forbidden by Pythagoras to slay, and eat any animal, thought it criminal to destroy the serpents, which abounded in the neighbouring marshes, and which at length grew so numerous, that they devoured the whole city. But this passage of Catullus evidently alludes to the story of the people of Amyclæ, who, having been frequently terrified with false alarms of besiegers, forbade

The poplars' shadowy groves among,
Tereus' sad daughter trills her song,
So sweet, so musically gay,
'Twould seem that love inspir'd the lay;
Such numbers we can scarce suppose
Tun'd to a sister's nuptial woes.
And does then Philomela sing?
While I, in silence, wait my spring;
When will it with the swallow come?
And when shall I my song resume?
By silence is my muse impair'd,
Nor me will Phœbus now regard;
Amyclæ thus, as poets tell,
Kept silence, and by silence fell.

Let those, who never yet have lov'd,
To-morrow feel love's pain;
Let those, who have the passion prov'd,
To-morrow love again!

forbade by law that any one in future should make report of danger, whatever grounds they might have for it. The besiegers at last really came, and the place was taken by surprise. Hence Virgil's *tacitæ Amyclæ*, in his tenth Æneid; and Ausonius's proverb of *Amyclas vivere*, to perceive and keep silence.

This

AD HORTORUM DEUM. II.

HUNC lucum tibi dedico, consecroque, Priape;
Qua domus tua Lampsaci est, quaque sylva, Priape.
Nam te præcipuè in suis urbibus colit ora
Hellespontia, cæteris ostreosior oris.

II.

This little poem, and the two following, which are found in the *Catalecta Virgiliana*, are by most of the old scholiasts adjudged to Catullus; as well, they say, by reason of the affinity of their stile with his writings, as from the seeming testimony of Terentianus Maurus, who affirms that Catullus did write such pieces on the deity Priapus; for, after citing this first *Carmen*, *Hunc lucum tibi dedico*, &c. he adds:

Et similes plures sic conscripsisse Catullum scimus.

Many have pretended that Catullus translated these three pieces from the lost productions of Sappho. I must confess that the supposed affinity between them, and the generality of Catullus's stile, is not discoverable; but some deference is due to the assertions of the grammarian, Terentianus Maurus. I have therefore translated these *Carmina*, which undoubtedly have great merit, and classed them with the *Pervigilium Veneris*, as uncertain poems. They are in general, though perhaps improperly, inserted in the body of the work, after the 17th *Carmen*. Vossius, indeed, gives them a separate place at the end of his edition, but he does not accompany them with the *Pervigilium Veneris*.

Priape.] The God of wine, and the Queen of love, it is said, produced the lewd deity Priapus, who was born, and had divine honours paid him, at Lampsacus, a city of Asia Minor, near the Hellespont,

TO THE GARDEN GOD. II.

TO thee I dedicate this sweet retreat;
Priapus, sacred be the shade to thee:
Whether some grove, or Lampsacus thy seat,
Detains thy steps, o sylvan deity!
Thou, who in towns, that deck the shelly coast
Of much-fam'd Hellespont, art worshipp'd most.

Hellespont, between the rivers Granicus and Simois. He was supposed the God of gardens, from that fertility which a lascivious disposition indicates. Orpheus makes him the oldest of all the gods, and the same with Sol and Bacchus. According to Strabo, and Pliny, there was a town near the Hellespont, called Priapus, from this tutelary power.

Sylva.] Many say, that the vine only is alluded to; but I rather think, that shades in general, where a bust of Priapus might stand, is meant.

Cæteris ostreosior oris.] Silvius tells us, that all the shores of the Hellespont abounded with vines, and therefore were sacred to Priapus; but may not these shores be devoted to him from the oysters they produced? The provocative quality of shell-fish has been much boasted; and the word *ostreosior* might justify such a conjecture. Dr. King, in his admirable burlesque poem on the *Art of Cookery*, mirthfully remarks this circumstance:

Eat beef, or pye-crust, if you'd serious be;
Your shell-fish raises Venus from the sea:
For nature, that inclines to ill or good,
Still nourishes our passions by our food.

HORTORUM DEUS. III.

HUNC ego, juvenes, locum, villulamque palustrem,
Tectam vimine junceo, caricisque maniplis,
Quercus arida, rusticâ conformata securi,
Nutrivi: magis, et magis, ut beata quotannis.
Hujus nam domini colunt me, deumque salutant,
Pauperis tugurii pater, filiusque coloni:
Alter assiduâ colens diligentiâ, ut herba
Dumosa asperaque à meo sit remota sacello:
Alter parva ferens manu semper munera largâ.

III.

Priapus here requests of some rambling boys not to rob the garden of a poor man, which he had guarded and cultivated with great care; but rather go to his rich neighbour, where the Priapus was less solicitous to protect the produce.

Quercus arida.] The bust of this god was usually cut out of the head, or standing trunk of some tree; and a sickle was put into his hand, with which he was supposed to drive away birds, and robbers. Thus Tibullus:

Sic ego: tum Bacchi respondet rustica proles,
Armatus curva sic mihi falce Deus.

TIB. *Eleg.* 4. *Lib.* 1.

Thus I——and thus the garden Pow'r replied,
A crooked sickle glitt'ring by his side.

GRAINGER.

Priapus gives a similar description of himself in Horace:

Olim

THE GARDEN GOD. III.

I, MY sweet youths, whom the keen axe's pow'r
Shap'd from some wither'd oak, have nurs'd this bow'r;
Nurs'd the damp cot, whose rustic roof is spread
With fig-tree boughs, with many a shelt'ring reed;
And the wild woodland, each returning year,
More fruitful grew beneath my fost'ring care.
The humble tenants of this rude abode
Invoke me oft, and hail me as their god;
The watchful father from my rural fane
Oft plucks the noiſome weed, the briar profane;
And the kind son, for ever grateful, brings
With lib'ral hand his humble offerings:

Olim truncus eram ficulnus, inutile lignum;
Quum faber, incertus scamnum faceretne Priapum,
Maluit esse deum. Deus inde ego, furium aviumque
Maxima formido. HOR. *Sat.* 8. *Lib.* 1.

In days of yore our godship stood,
A very worthless log of wood;
The joiner doubting, or to shape us
Into a stool, or a Priapus,
At length resolv'd, for reasons wise,
Into a god to bid me rise;
And now to birds, and thieves I stand
A terror great. FRANCIS.

Florido mihi ponitur picta vere corolla
Primitù, et tenerâ virens spica mollis aristâ:
Luteæ violæ mihi, luteumve papaver,
Pallentesque cucurbitæ, et suaveolentia mala,
Uva pampineâ rubens educata sub umbrâ.
Sanguine hanc etiam mihi (sed tacebitis) aram
Barbatus linit hirculus, cornipesque capella;
Pro queis omnia honoribus hæc necesse Priapo
Præstare, et domini hortulum, vineamque tueri.
Quare hinc, ô pueri, malas abstinete rapinas:
Vicinus propè dives est, negligensque Priapus:
Inde sumite; semita hæc deinde vos feret ipsa.

Florido, mihi, &c.] Such were the wreaths really offered at the shrine of Priapus by the Romans.

Luteæ violæ.] Pliny, *Cap.* 19. *Lib.* 21. calls the winter yellow gillyflower, or wall-flower, a violet; which he extols as an emenagogue, and a diuretic.

Luteumve papaver.] The yellow poppy has been sufficiently commented upon in a note to *Carm.* 58. Yet, after all, we are but ill acquainted with the idea of colour which the ancients affixed to the word *luteus*; it is as undetermined as our poetical colour purple.

Sed tacebitis, &c.] The ancients had their inferior deities, or *semones*, as Priapus, Vertumnus, Hippona, and others, which were not thought worthy of a place in heaven, like the superior deities, nor of having victims sacrificed to them; for to these they only offered milk, corn, and a cake made of honey, oil, and meal, which they called *libum*. Thus Virgil:

Sinum lactis, et hæc tibi liba, Priape, quotannis
Expectare sat est. VIRG. *Eclog.* 7.
If cakes, and milk are yearly giv'n to thee;
'Tis all, Priapus, thou shouldst hope from me.

Priapus

A bloomy crown these zealous hinds prepare,
When spring's first blossoms glad the laughing year;
Plac'd on my head the blushing chaplet's seen,
And tender corn with blades of early green;
Then yellow poppies, winter wall-flow'rs too,
Sweet-ſmelling apples, gourds of pallid hue,
And purple clusters from the leaſy vine,
They cull with sacred care, to vow them mine:
The kid with horny hoof for me that's slain,
And bearded goat, with blood my altar stain;
(But speak not this, lest haply it should move
The jealous envy of the Pow'rs above.)
Since by these swains such honours are bestow'd,
It sure becomes me, as their guardian god,
To tend their farm, their vineyard watch with care;
Hence then, dear boys, nor urge your rapine here:
In the next orchard ampler stores abound;
Priapus stands neglectful in that ground;
There thieve at large, for none your thefts can know;
The plenteous spot this very path will show.

Priapus, therefore, bids the person, to whom he speaks, not to reveal that the husbandman now and then sacrificed to him a goat, or a kid; lest the celestials should be incensed at such extraordinary honours being paid to an earthly divinity.

Aram.] Vossius writes *arma*, i. e. *arma Priapi*, in an obscene sense.

Hæe necesse.] Some editions have *hoc necesse*; and, in the last line, for *hæc*, many read *huc*.

HORTORUM DEUS. IV.

EGO hæc, ego arte fabricata rusticâ,
Ego arida, ô viator, ecce populus
Agellulum hunc, sinistrâ, tute quem vides,
Herique villulam, hortulumque pauperis
Tuor, malasque furis arceo manus.
Mihi corolla picta vere ponitur:
Mihi rubens arista sole fervido:
Mihi virente dulcis uva pampino:
Mihique glauca duro oliva frigore.
Meis capella delicata pascuis
In urbem adulta lacte portat ubera:
Meisque pinguis agnus ex ovilibus
Gravem domum remittit ære dexteram,
Tenerque, matre mugiente, vaccula
Deûm profundit ante templa sanguinem.

IV.

The subject of this poem is nearly similar to that of the preceding; and is treated with equal simplicity, and elegance. The various wreaths peculiar to each season is a truly pastoral idea.

Glauco duro oliva frigore.] Vossius for *glauca* writes *cocta*; because olives ripen in the winter, as he wrongfully imagines. However *glauca* is certainly the most applicable reading, as must be evident to all who have remarked the faint green tinge of olive-trees. See a note on the word *glaucus*, the same with *cæsius*, to *Carm.* 42.

Sorsum.

THE GAREN GOD. IV.

LO! fashion'd by some rustic hand,
A sapless poplar-trunk I stand:
This lowly hut, this garden see,
That meadow to the left of thee;
All these, their master's little wealth,
O traveller! I guard from stealth.
Soon as the vernal season smiles,
I'm gaily crown'd with flow'ry spoils;
But yellow wreaths of ripen'd corn,
Mid summer heats, my brows adorn;
The luscious vine's thick branches spread,
In blushing autumn, round my head;
And, when cold blow the wintry winds,
My temples pale-green olive binds:
For this, to market oft I send
A goat, whose paps with milk distend;
A lamb, the fattest of my fold;
Which fill their master's hand with gold:
And oft it is by me decreed,
That some unconscious heifer bleed,
While its sad mother lows in vain,
Before the god's respected fane.

Proin', viator, hunc Deum vereberis,
Manumque sorsum habebis: hoc tibi expedit.
Parata sine arte crux est, et mentula.
Velim pol, inquis: at pol ecce, villicus
Venit; valente cui revulsa brachio
Fit ista mentula apta clava dexteræ.

Sorsum.] Some read *sursum*, interpreting: "keep your hands "up; and do not hide them in your bosom, as thieves generally "do."

Parata, &c.] This reading I have seen in one edition only; but I think it gives the best sense, by making the *crux*, and the *mentula* two distinct things. Different editors have *crux arte*, *crux et*

FINIS.

Then me, the garden Pow'r, revere;
And plunder not, thou stranger, here;
Lest the rough cross, or handy stake
With punishment thy crime o'ertake:
" Such punishment (sayst thou) I'd try:"
Thou wouldst?——Then see the rustic nigh,
Whose sturdy arm a stake shall wield
That soon will drive thee from the field.

et arte, *crux est arte*; and Vossius writes *trux sine arte*, not *crux*; upon which word the reader may turn to a note in *Carm.* 94. The garden robber, when caught, was punished either by tying him to a cross and exposing him, or by the cudgel.

THE END.

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ERRATA IN VOL. II.

POEM 61. LINE 46. *For* Pharsalia's *read* Pharsalian.

—— — —— 74. *For* reedy *read* reatey.

—— — —— 91. *After* For *put* a comma.

—— — —— 305. *For* wreathing *read* writhing.

—— — —— 310. *For* Those with loud din bade brazen cymbals sound;
read Or wak'd the tinkling brass of smaller sound;

PAGE 39. Notes —— 15. *After* Cybele, *add* What instrument is implied by the indefinite word *æs* has been disputed; many commentators think the cymbal, but Vulpius says it is the crotalum.

POEM 63. —— 21. *After* protest *put* a comma.

—— — —— 30. *For* manlier *read* braver.

PAGE 70. Notes —— 11. *After* Macedonians *put* a comma.

—— 73. —— —— last. After *Carmen* put a period.

—— 77. —— —— 3. *After* seem *put* a comma.

—— 79. —— —— 6. *For* satyr *read* satire.

POEM 65. —— 116. Indent this line.

PAGE 107. Notes —— 1. *For* When our lewd fair, &c. *read* When our fair nymphs, &c.

POEM 74. —— 3. *For* false *read* vain.

PAGE 151. Notes —— 2. *For* before time *read* before the time.